portfolio.

RYAN LANE

My relationship with architecture began at a very early age; unlike many others, I've always have had an idea of what I've wanted to do since elementary school. In the time since then have, I have dedicated my time to learning about architecture; learning its history, understanding aesthetics, and its ideas. Part of this interest stems from the fact that I've always loved to draw, and have spent countless hours filling sketchbooks with drawings. In spring 2020 I received my Bachelor of Science in Architecture from Kent State University, in addition to hand drawings + modeling, I also specialize in Rhino3D, Vray, the Adobe suite, some experience with grasshopper, Revit, AutoCAD, and more.

My interests and aesthetic tendencies stem from a particular interest in the architecture, art, and graphics of the mid 20th century [the 1920s-1970s]. I have always been attracted to the works of Mies, Richard Neutra, Eero Saarinen, Charles and Ray Eames, Paul Rudolph, Frank Lloyd Wright, and numerous others. But I am not entirely stuck in the past, as I also find inspiration in the works of more contemporary designers such as Jennifer Bonner, Clark Thenhaus, Renzo Piano, Norman Foster, David Chipperfield, Peter Eisenman, Peter Zumthor, Neri & Hu, and many others.

Filmmaker Orson Welles once said, "I passionately hate the idea of being "with it", I think an artist has always to be out of step with his time.", so I have always strived to find new ways to approach and solve problems, exploring and working to apply my skills and knowledge to create a quality product.

about

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phone: 412.298.9104

web: ryantlane.com

education

2016 - 2020

• **Kent State University**
bachelor of science in architecture
graduated 2020   *cum laude*

spring 2019

• **Study Abroad : KSU Florence**
florence, italy

accolades

spring 2020

• **Winner : "Best Overall Project"**
Integrated Design Studio Award

"The Integrated Design Studio is a forum that synthesizes four years of architectural education into one project" project selected by a team of 3 outside jurors awarded only to 2 groups each year"

w/ Jonathan Bonezzi

summer 2020

• **AIA Ohio Student Design Award**
2nd place Statewide

"[Collaged Collections] selected by program director to be entered in the competition, out of the 5 Ohio architecture programs eligble; the project won second place, judged by a jury made up of AIA members, other professionals, alumni, and professors."

2016, 2019 - 2020

• **Design Foundations Studio Award**

"exceptional premise in design process demonstrated through a commitment to thoughtful and engaged explorations of objects and bodies in space" awarded to only 2 students each year."

2017, 2019 - 2020

• **Dean's List**

"being named to this list signifies that you achieved a minimum 3.40 GPA for the semester and have completed 12 or more regular letter-graded credit hours. this record signals both exceptional capcity and dedication to their studies." - dean Mark Mistur AIA

2019 - 2020

• **Gallery Assistant**
armstrong gallery @ kent CAED

volunteered in the installation of traveling exhibitions in CAED gallery. working with a team helped with designing and printing graphics, offloading materials, deconstruction + assembly, framing of walls,and installing work for visiting exhibitors.

advisor : prof. Jean Jaminet

skills

design software

• **rhino 6** + **grasshopper** + **revit** + **autoCAD** + **climate consultant**

digital illustration

• **vray** + **enscape** + **illustrator** + **photoshop** + **indesign** + **lightroom** + **lumion**

physical modeling

• **handbuilding models** + **3D printing** + **laser cutting** + **CNC milling** + **collage** + **painting** + **hand drafting** + **sketching**

miscellaneous

• **microsoft office** + **google docs** + **google sheets** + **adobe acrobat**

index

hello

the following is intended to act as a brief sampling of my work produced during the completion of my bachelor of science in architecture at Kent State University's College of Architecture and Environmental Design [CAED] from 2016 – 2020. Within is a collection of various projects derived from four years of design studios, architectural competitions, volunteer efforts, partner projects, model building, personal projects, and drawings, with interests ranging from the academic to the practical.

enjoy

RYAN LANE *selected works* 2017-2020

above: exterior perspective | *rhino 3d + v-ray + photoshop+ illustrator*

1.

collaged collections

spring 2020   *kent CAED | 4B integrated design studio*

winner *"overall best project" + "2nd Place" AIA Ohio Student Design Award*

featured on "The Archiologist" may 2020 and "Dezeen" july 2020

with Jonathan Bonezzi

prof. Luis Santos

boston, massachusetts

The design of this museum for East Boston investigates contemporary ideas about allure and collage, producing deceptions and irregularities throughout the project, thereby drawing the user in. We pose to question in this post-digital age of architecture what it means to be simultaneously both object and field. This ideological approach hopes to generate a museum that acts as an art collection in itself, a museum of differences where rooms and art, subsequently contained not-quite-rightly within begin to come together, producing a maze-like and mysteriously fascinating spatial experience. With various surprises in each room, unexpected details, and controlled views, these collections are then resolved by the nominal exterior forms that pile together on the site to mimic and stitch themselves into the urban context. The facade then works to disillusion and tricks the eye with its repetition of parametric vertical wooden louvers, the system's ability to shear and distort softens the edges and surfaces of the bars, thereby making them flicker between field and object in elevation, as much architect Paul Rudolph exhibited with his examples of textural, almost textile-like concrete finishes. We then challenged ourselves with the use of line and texture in the design of the facade system on the interior. Material choices augment the typical, and unique wall construction techniques challenge the everyday.
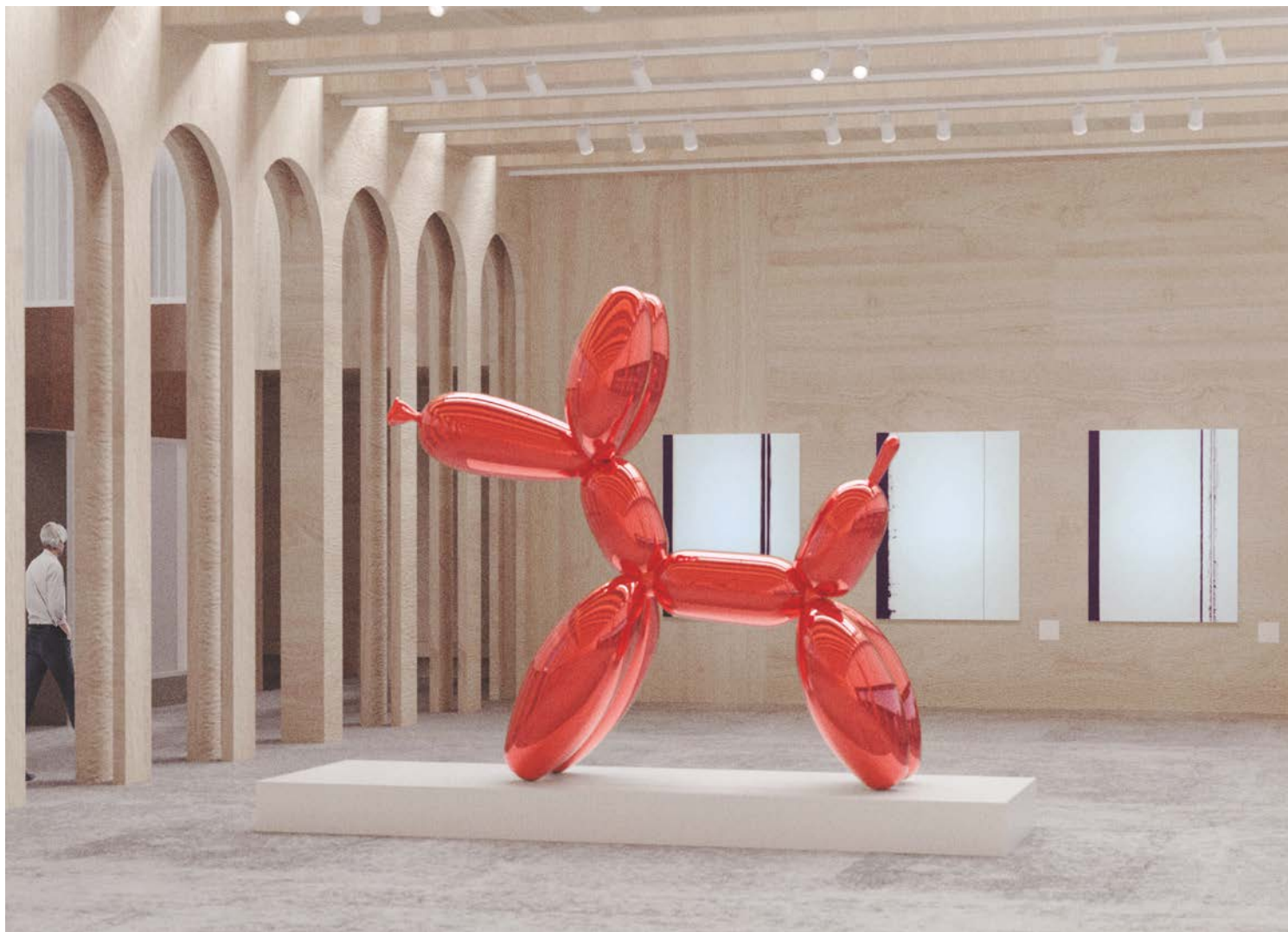
collaged collections

boston, massachusetts
program : art museum + theater + restaurant

The conceptual beginning for the project began with a fascination about contemporary ideas of the unknown, the unfinished, the surface, and the digital image. Selecting collage to analyze due to its intrinsic quality of producing a seemingly cohesive image, yet one that in actuality is cobbled due to the nature of the media, the result never appears entirely "right". It is never a new creation, but instead is a work assembled from the remnants of others, and is inherently imperfect. With this in mind, we turned to collage as a way of space-making rather than image-making, if one can seam together images why not spaces. Thus the goals of the project evolved to generate a 145,000 sq/ft. maze-like art museum, containing unorthodox "collaged" spatial layouts, and complex sectional moments, simultaneously seamed and collaged together. In the design of the entrance | theater, we chose a glass volume inserted between the adjacent bars, recalling the cobbled "thrust in" nature of the surrounding rowhouses. In all, we intended to create a museum whose design both fits in within the architectural context of Boston but also at the same time integrating contemporary architectural theory and up to date modes of construction.
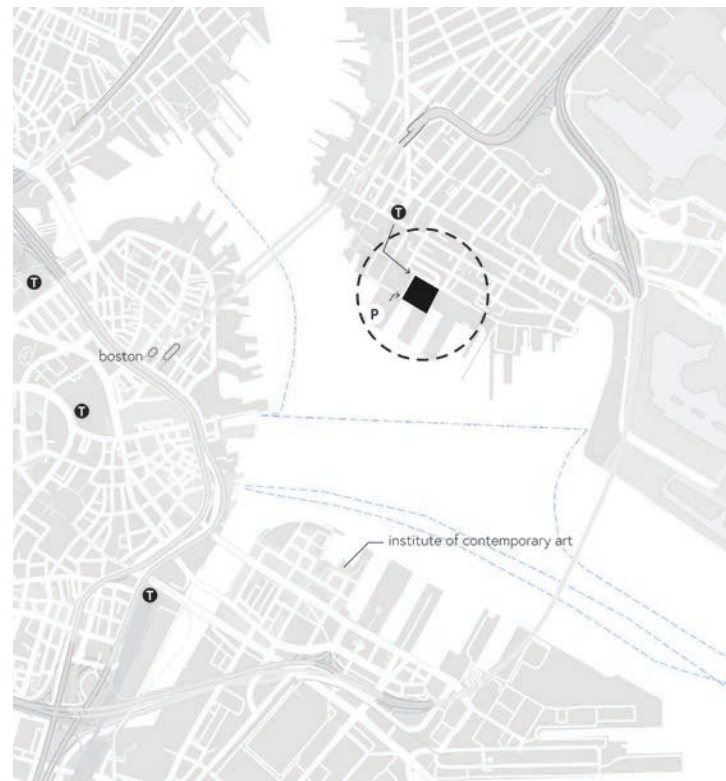
top : interior gallery | above: overall site plan
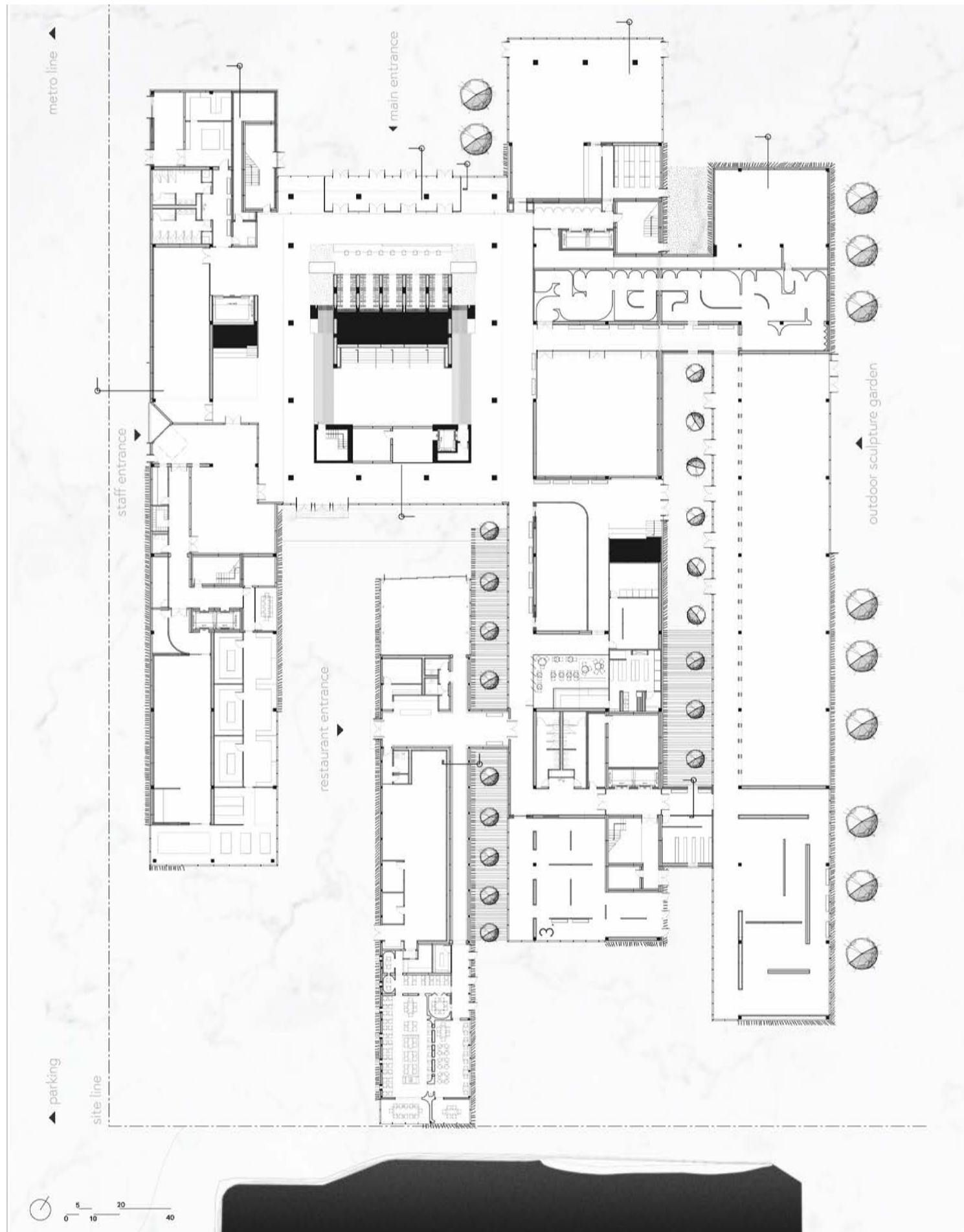

street approach
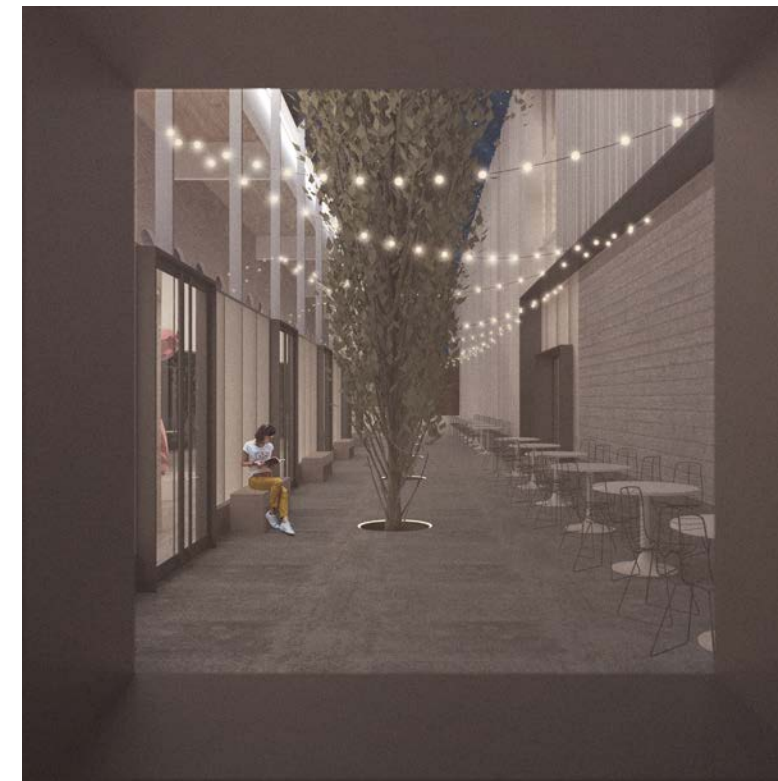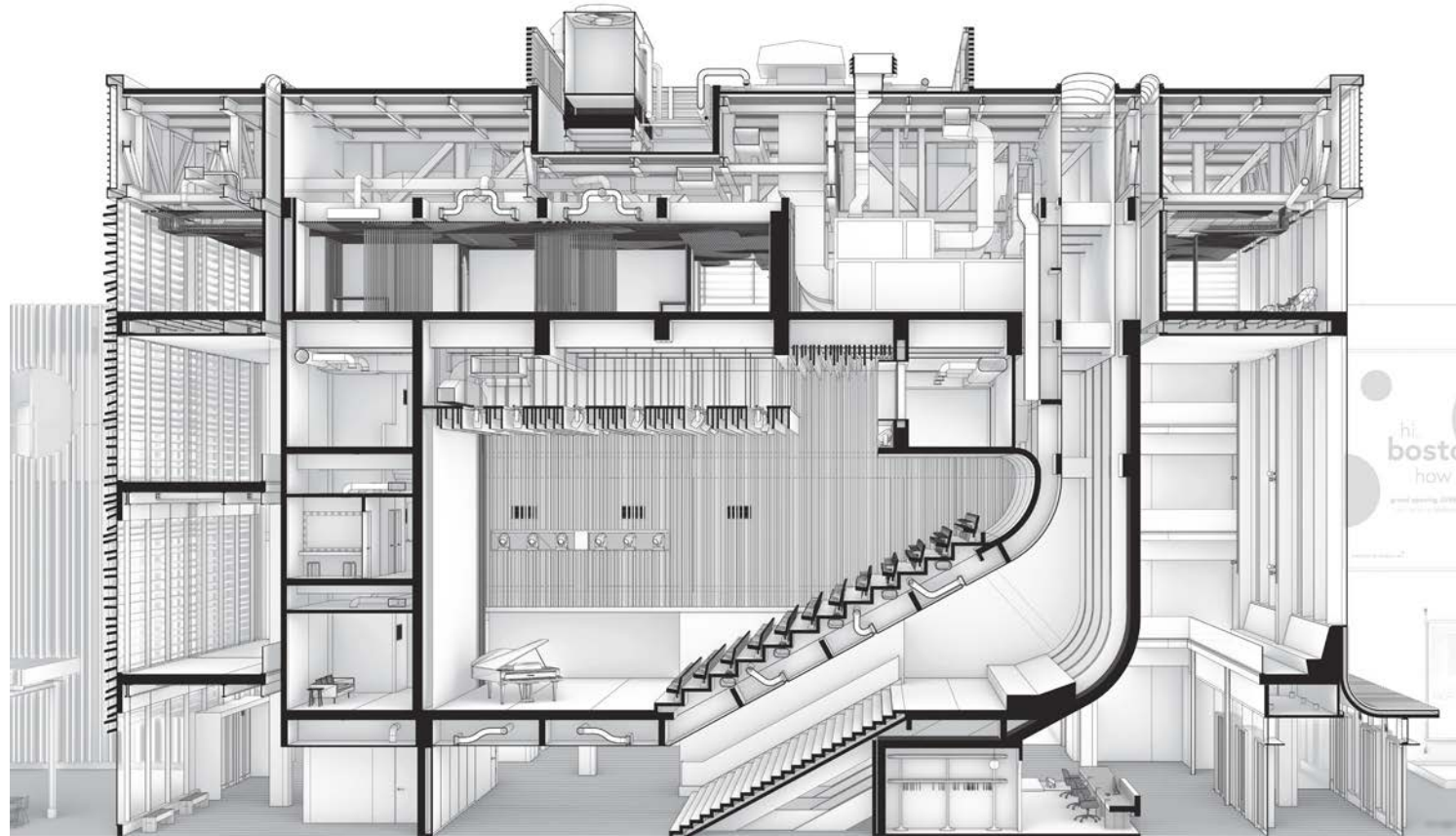

interior courtyard

garden entrance

garden exterior

interior renderings

detail wall section - gallery passage

detail wall section - entrance vestibule

"collaged collections" | spring 2020

theater perspective section

CLT [cross laminated timber] production diagram

[the factory]:

The typical manufacturing process of CLT begins with lumber selection, grouping and planing, adhesive application, panel lay-up and pressing, product cutting, surface machining, and packaging. Consistency is key, and parameter control in the manufacturing process affects the quality of the adhesive bond. The entire production process takes from 15 to 60 minutes depending on equipment and adhesives.

[the site]:

With a plan in place, the panels leave the factory, are then carefully placed upon a cargo ship for transportation from the factory to the site in Boston. A temporary pier is constructed adjacent to the site and the CLT panels are unloaded. Windows, doors, and openings are pre-cut, panels are then connected employing mechanical fastening systems such as lag bolts, self-tapping screws, etc.
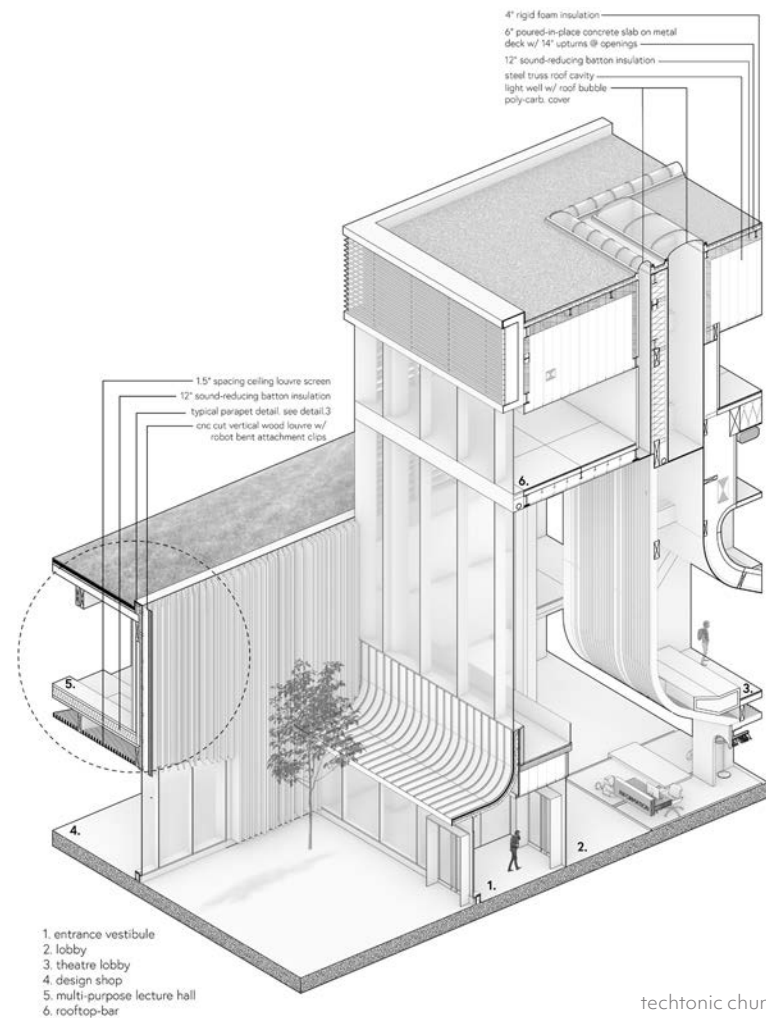
[the product]:

The prefabricated nature of CLT allows for a high precision construction process characterized by faster construction, increased worker safety, less disruption to surrounding communities, and less product waste. In addition to its renewable status other features include good thermal insulation, sound insulation, and good fire conditions despite its wood makeup.
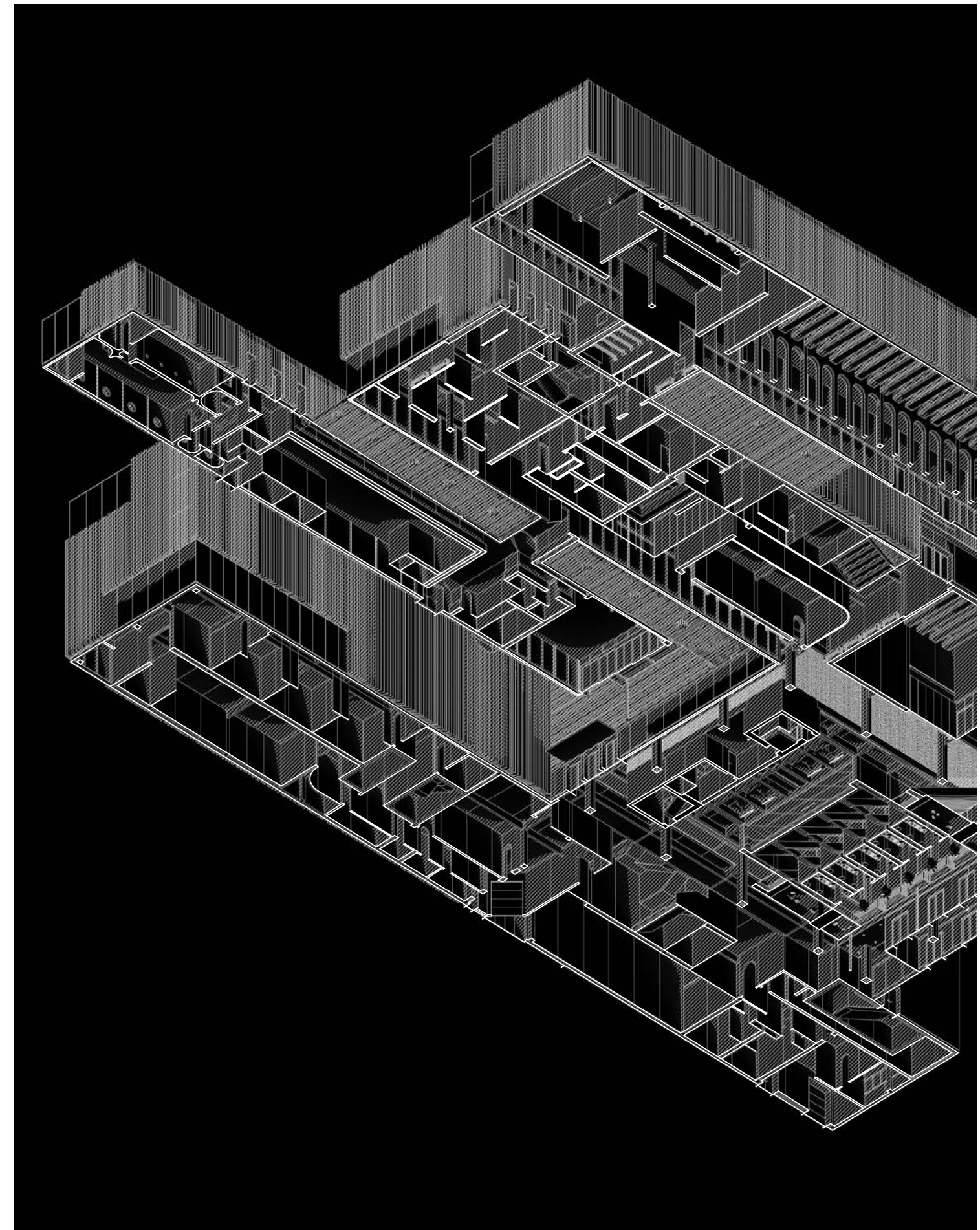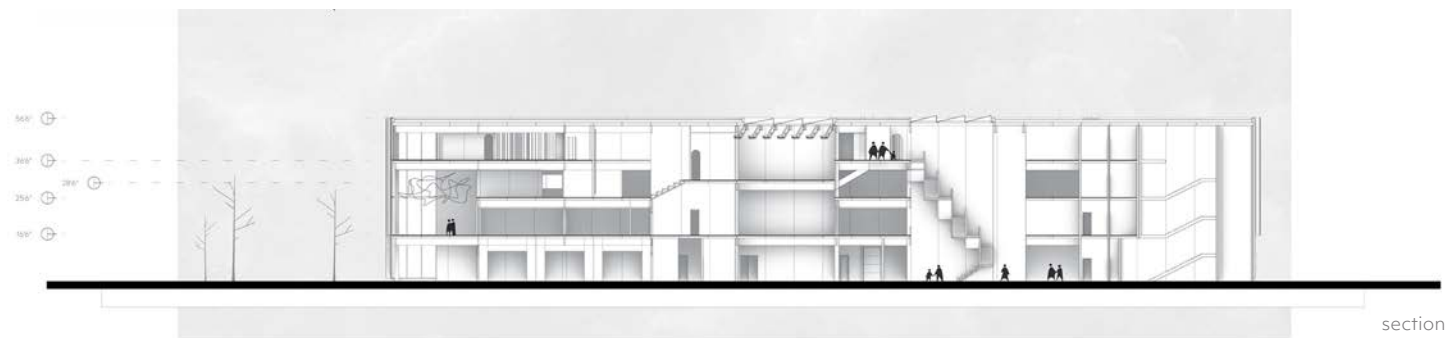

night exterior : vray + photoshop

interior: lobby

4" rigid foam insulation
6" poured-in-place concrete slab on metal
deck w/ 14" upturns @ openings
12" sound-reducing batton insulation
steel truss roof cavity
light well w/ roof bubble
poly-carb. cover

1.5" spacing ceiling louvre screen
12" sound-reducing batton insulation
typical parapet detail. see detail.3
cnc cut vertical wood louvre w/
robot bent attachment clips

1. entrance vestibule
2. lobby
3. theatre lobby
4. design shop
5. multi-purpose lecture hall
6. rooftop-bar

techtonic chunk

section d

section b

atypical oblique | "worms eye"

2.
span-"ish"

fall 2019   **prof. Jean Jaminet**
kent CAED | 4A design studio
"dirty realism studio"
new courthouse for lockhart, tx

lockhart, texas

right: facade elevation detail | rhino3d + grasshopper + vray + photoshop

The design studio reclaims architectural styles as a legitimate source of disciplinary inquiry. Within the discourse, the material richness of architectural styles has been mostly abandoned and in many cases is considered taboo. However, despite their prohibition, architectural styles quietly proliferate throughout our culture, absorbed into the domain of the decorative arts, and appropriated by the real estate industry. Within our built environment architectural styles are both familiar and ubiquitous, they quietly exist in the background, and each has an inherent set of rules. An algorithmic and combinatorial makeup, suggesting that they can be manipulated in much the same way as a computer can manipulate a digital image. Similar to the artist Anastasia Savinova's collages of facade fragments; the "image quality" of these facades are "poor" in the way they disobey the architectural syntax, yet still, simulate coherence through the erasing of seams. Or creating new ones through unexpected connections between disparate elements. Architect Jesus Vassallo has coined the term "Dirty Realism" for the extreme vernacularism this studio exhibits, and specifically, this project explores the relationships between physical context and the cultural landscape through the means of formal, spatial, and material manipulations.
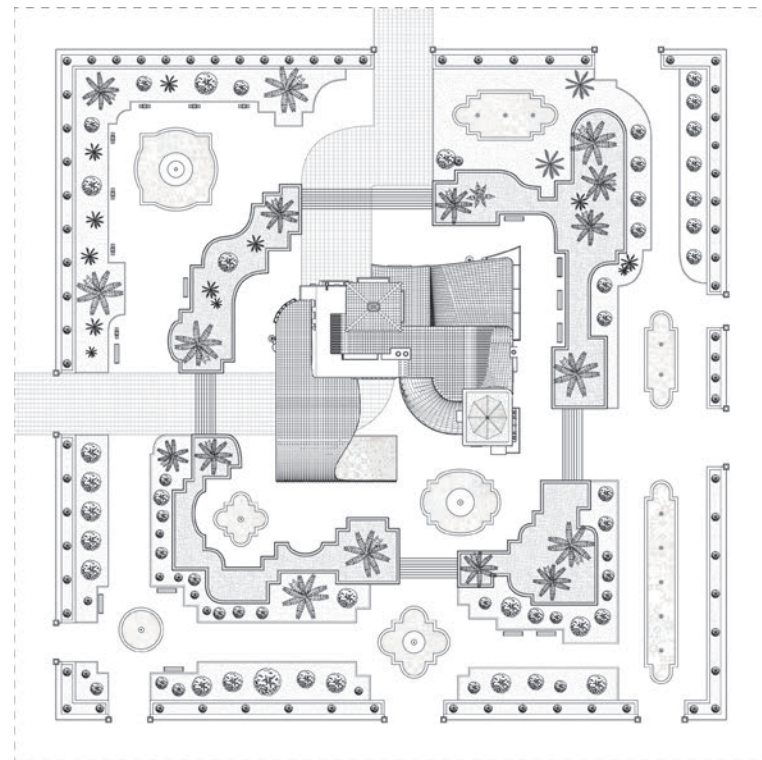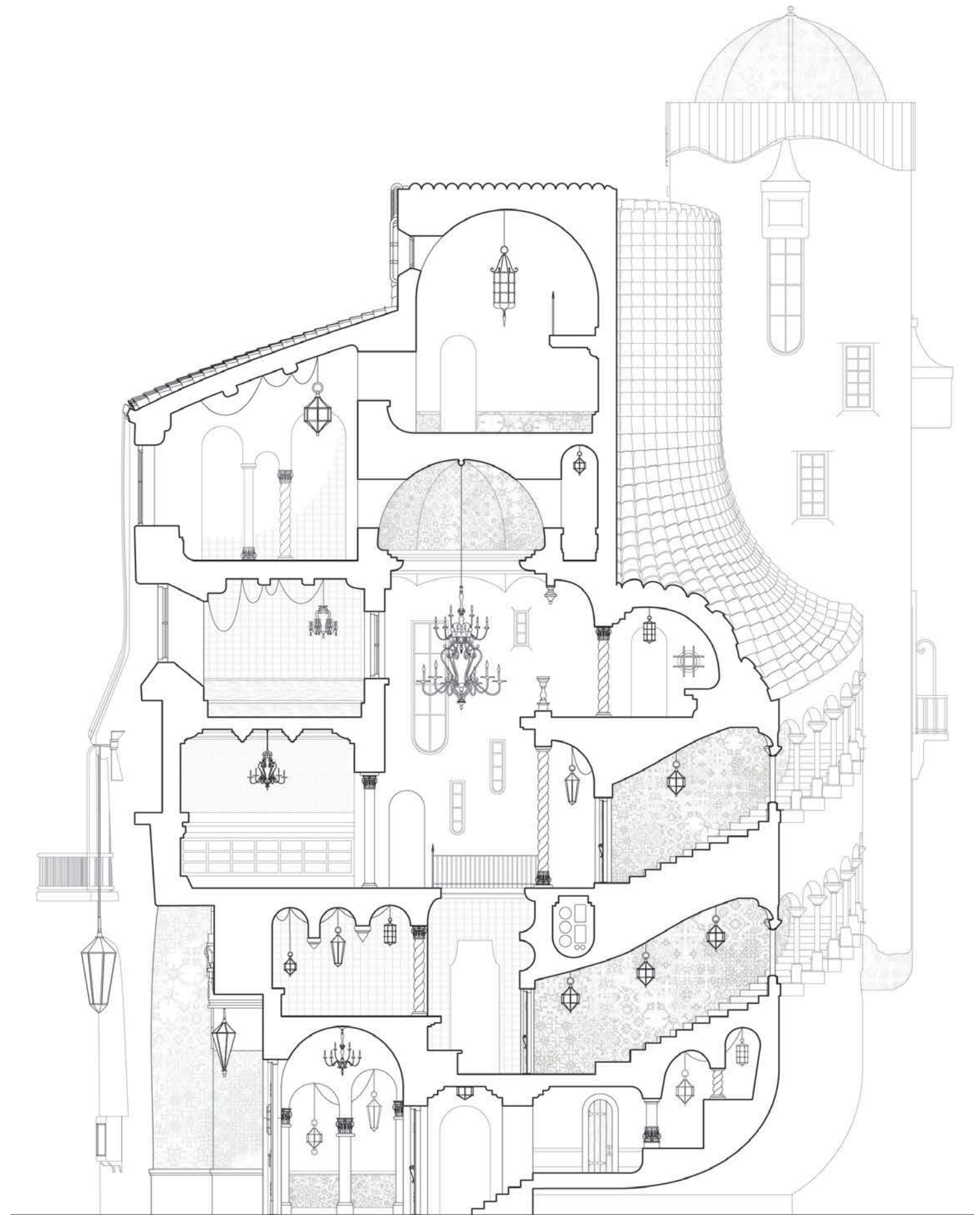
span-"ish"

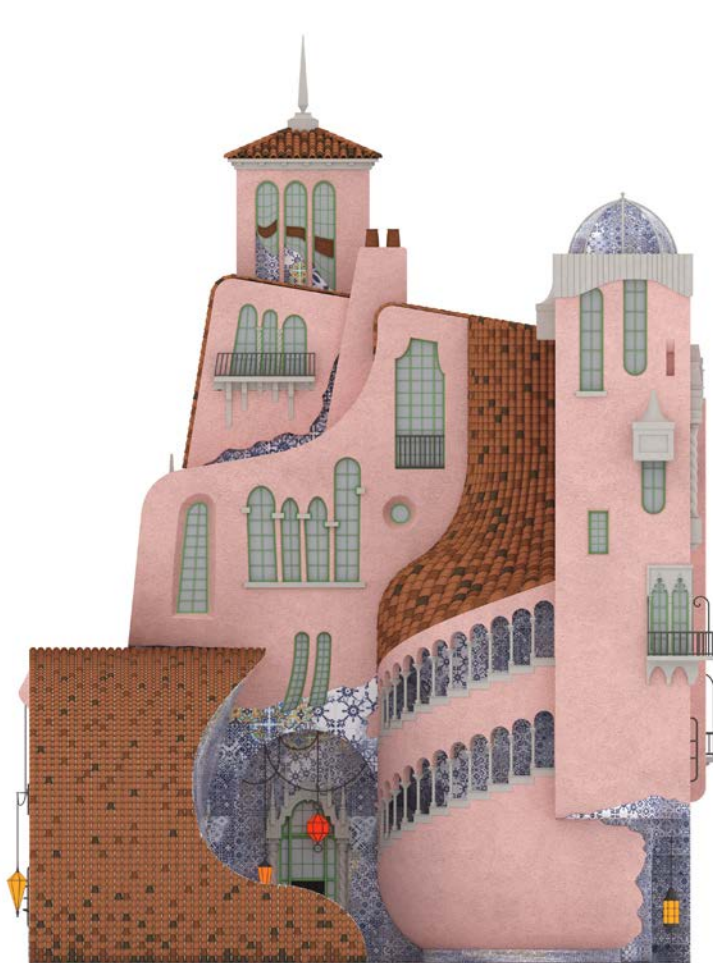*lockhart, texas*   program : *courthouse*

Located within the main square of Lockhart, Texas (the subject of Colin Rowe and John Hejduk's 1957 article for the architectural record), Span-"ish" seeks to augment the "Spanish Colonial Revival" style as found in the southwestern United States. After thorough research into the style and the architects who proliferated it. its qualities were narrowed into 3 distinct features. 1.] a large stucco mass into which windows, doors, and other architectural features are places onto, exhibiting similar plasticity to a form modeled from clay. 2.]a flat, pitched, or barrel-vaulted clay terra cotta roof; either in its natural brownish red color or glazed. 3.] hand-painted glazed Spanish tile, acting either as wall decoration (in the case of Azulejos, large tile wall murals) or floor surfaces. With these rules in mind, the form of the project began with the shaping of the mass, it was designed as a thick, heavy "molded" form intertwined by plunging surfaces of tiles seeking to erase the seams created between the meeting of roof and ground. The tile pattern disobeying its typical use as a flooring material begins to infect the walls and ceiling crawling its way up through the mass, eventually acting as the underlying face below the pink stucco exposed through cracks in the surface.

top: model photograph | above: site plan

transverse section

the spanish revival "style"

This style originates from the long and diverse history of the Spanish Empire and its colonies in the Americas and surrounding islands. This style, wholly separate from mainland Spanish architecture, begins to appear in Spain's colonies during the late 1600s-1700s, and as time marched on, there began to appear influences from other Mediterranean countries such as Venetian gothic tracery, Italian style terra cotta roofs and stucco, and Moorish and middle eastern style arches, minarets, towers, domes, lamps, and windows. After the 1915 Pan-California Exposition, where all of the fair buildings were cast in a "Spanish" flavor, the style exploded upon the west coast and the southern United States and found itself as the go-to style for new municipal buildings, schools, churches, movie theaters, and homes. As the 1920s continued, the style, influenced by the public's fascination with the "exotic" as exhibited in films such as "The Thief of Bagdad" and "Rosita," the style continued to evolve becoming less and less "by the book" eventually becoming an almost "Meme-like" version of Spanish Architecture.

top: elevations | above: model photograph

model photograph

3.

lock 3 artlab

spring 2018
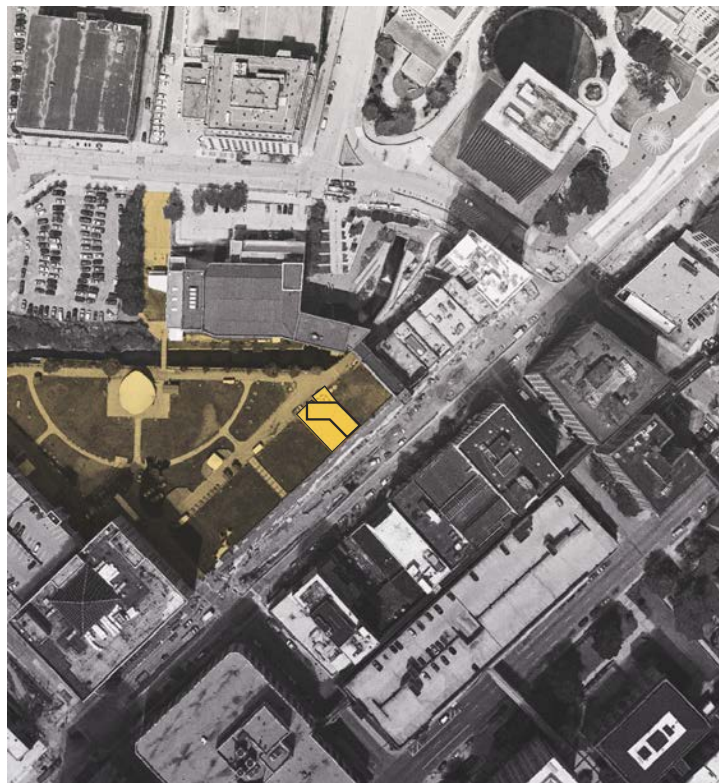*kent CAED | 2B design studio*
prof. Bill Lucak

akron, ohio

Lock 3 artlab is a proposed mixed-use maker space and exhibition center located in downtown Akron, Ohio, with an emphasis on being a hub for local artists to create and exhibit their work. The goal was to create a center where the artwork is both created and shown, giving a stage to budding artists who otherwise might not have an outlet for showing their work. The site was previously uninhabited green space situated between the historic Akron Civic Theater [a circa 1929 former movie palace turned performing arts center] and Lock 3 park [a large park set along the banks of Akron's historic Ohio and Erie Canal at Lock no. 3 of 19]. During the summer months, Lock 3 park features outdoor concerts on its large stage in addition to multiple other festivals and celebrations, and during the winter months, it is home to an outdoor ice skating rink and holiday celebrations. Although meant to be flexible, the program for the center calls for a mixed-use studio space, metalworking lab, and a glass studio both with attached storage rooms for materials and art. Also required are spaces for art exhibition, one for smaller local artists' work, and a larger main gallery for traveling exhibitions. A few key aspects of this assignment were to find creative ways to mitigate the spatial constraints of having a very small site with a long list of program and to relate to the urban context of the city while also not being too intrusive onto the park.

lock 3 artlab

akron, ohio   program : art studio + galleries

the form was conceived as two bars set atop a folded plane mimicking the slope of the surrounding terrain. Each bar at the end is bent slightly symbolically directing the views from the building towards its two other "culturally" significant neighbors [the Akron civic theater + lock 3 stage]. The main entrance is bisected by an axis leading through the lower block, wherein is located the art studios and maker spaces, in addition to the mechanical and shipping spaces. On the ground floor facing the parkside are the local artist's gallery and lecture room, used for presentations or overflow exhibition space. Across the main hall are the administrative offices, restrooms, and freight elevator. On the topmost floor is located the traveling exhibition hall and it's attached outdoor sculpture garden + observation deck to allow for views to the park and lock below. The entire east wall of the gallery is glazed to allow views out to the city and to allow views from the street in; rendering the top floor as a pseudo-billboard beckoning patrons to enter.
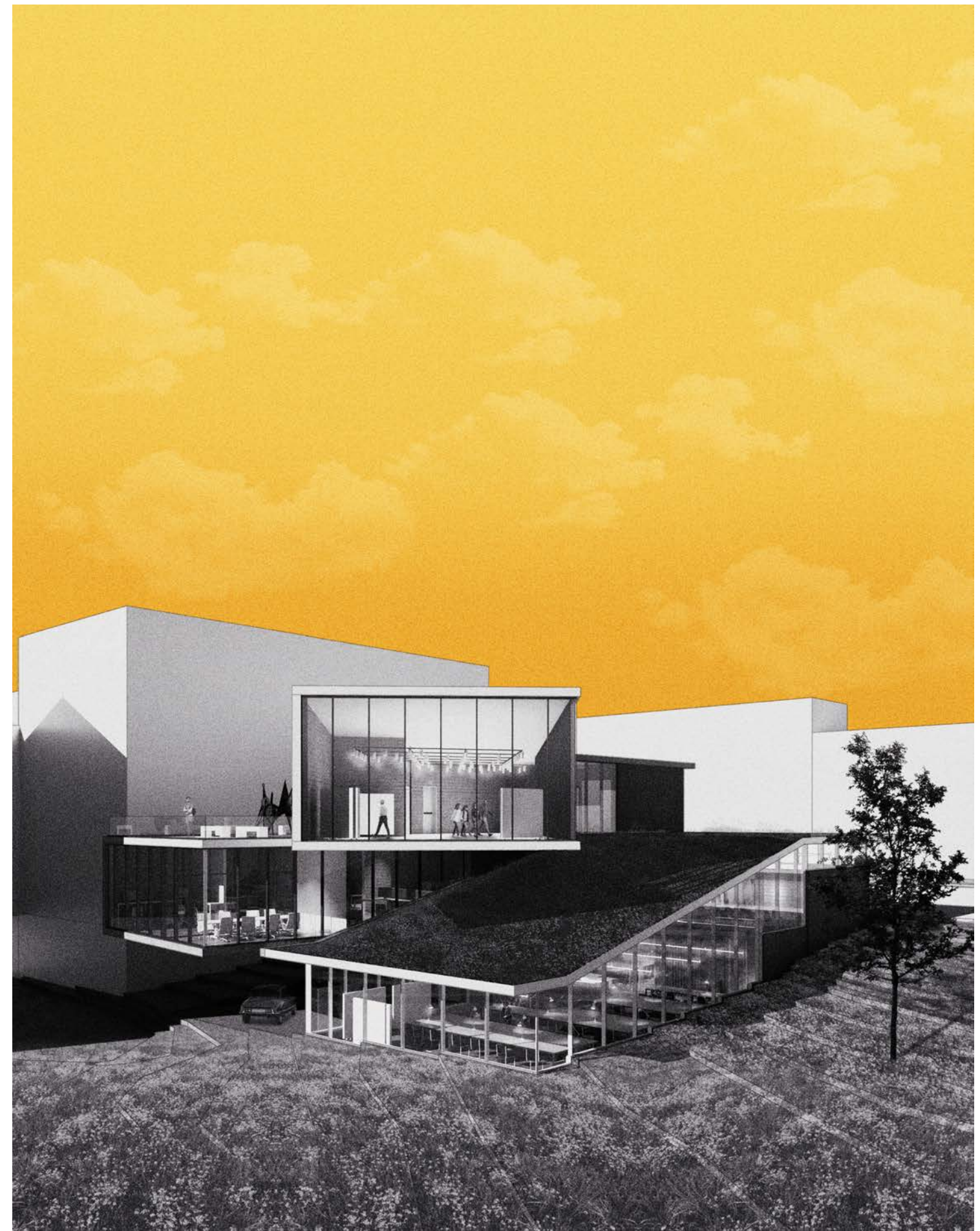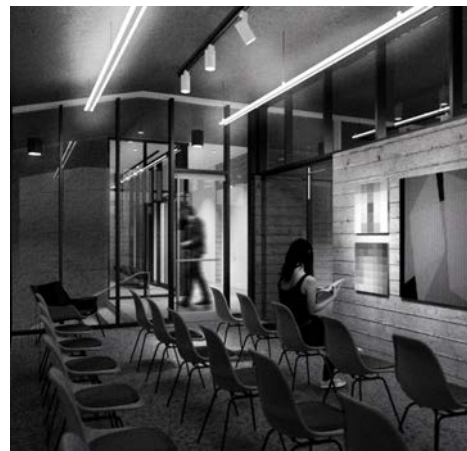
gallery

offices

lecture hall

5   20   40
0 10

ground floor

lobby

gallery

terrace

5   20   40
0 10

1st floor

storage

mechanical
room

glass lab

metals lab

storage

shipping +
receiving

loading dock

5   20   40
0 10

lower level

4.

media haus

kent, ohio

above: exterior model | *AutoCAD + laser cutter + hand modeling*

The objective of the media haus was to finally bridge the gap, both physically and socially between Kent State University and its namesake town Kent, Ohio. Since the events of May 4, 1970, relations between the school and town have tended to be on the distant side. Since the construction of the Kent State University hotel, PARTA bus station, parking garage, and the multi-million dollar Kent State College of Architecture and Environmental Design relations between the college and the town has begun to soften but there remain holes to be filled. A prominent example of the divide between the school and town is the large site situated on East Main Street and Lincoln St. Formerly occupied by several since torn down sorority houses, private homes, and a former health department building the site exists now as a large vacant lot. The project statement for the media haus sought to create a new performing arts center, to be used by both the town and school; a center whose program is intended to satisfy educational purposes by also be a point of civic pride and act as the new site for the small town's multiple festivals, music events, and other large gatherings. The main mission is to integrate a contemporary building into a very traditional college atmosphere and to create a statement upon the entrance to the university and the town.

EAST MAIN ST.

WILLOW ST.

SOUTH LINCOLN ST.

OUTDOOR AMPHITHEATER

STAGE

GALLERY A

GALLERY B

OUTDOOR SCULPTURE

MEN

WOMEN

BOX OFFICE

RECORDING STAGE

CONTROL BOOTH

INSTRUMENT LOCKERS

PRACTICE ROOM

LOBBY

STORAGE

VISITING EXHIBITION HALL

STORAGE

BLACK BOX THEATER

GREEN ROOM

OUTDOOR COURTYARD

OFFICE

OFFICE

OFFICE

OFFICE

COMPUTER LAB

CLASSROOM

CLASSROOM

STUDY HALL

LIBRARY

OFFICE

MEN

WOMEN

FAMILY RESTROOM

STARBUCKS [existing]

STORAGE + OFFICES

KENT STATE sparkLAB

LECTURE HALL

ground floor plan

media haus

kent, ohio | program : performing arts building + recording studios + recital hall + classrooms

the design of the building began with an analysis of context and how that would influence the spatial layout of the building. The main design driver here being the integration of a historic existing building housing a Starbucks coffee shop on the corner of East Main Street and South Lincoln Street, for decades this building has been a hub for the university's students and has seen the shift of the heart of campus from the park-like historic front campus to the modern [1960's-70's] "hilltop" campus. This shift, in addition to the lack of any student center type facility in this part of campus and the rise of commuter parking placed in the area, has rendered this part of campus a proverbial graveyard in the evenings. My intent in this project was to create a building that would act as an "annex" to the student center, a facility with multiple facets and uses. It's main function being a performing arts center to compliment the Roe Green Center for the Performing Arts and the existing campus theater facilities. The building houses a black box theater, study areas, open courtyards for enjoyment in the fairer months, a music library with study desks, a computer lab, recital hall, recording studios, and various other galleries and lobby spaces. The building is split into two "separable" parts, the portion facing campus can be sealed off at night while the black box theater is in use to prevent visitors from entering the educational wing, similarly during the day or during exhibition changes the arts wing can be closed off to students. In addition to the interior performing arts program, there is a large outdoor space with a raised stage adjacent to the recording studio to allow for easy transfer of instruments + equipment. Unlike a normal amphitheater, this space is left flat to allow for festivals and other events to set up tents + exhibits, on the perimeter a ring of green space allows for protection from the street and strives to emulate the park-like spaces found in the adjacent front campus.
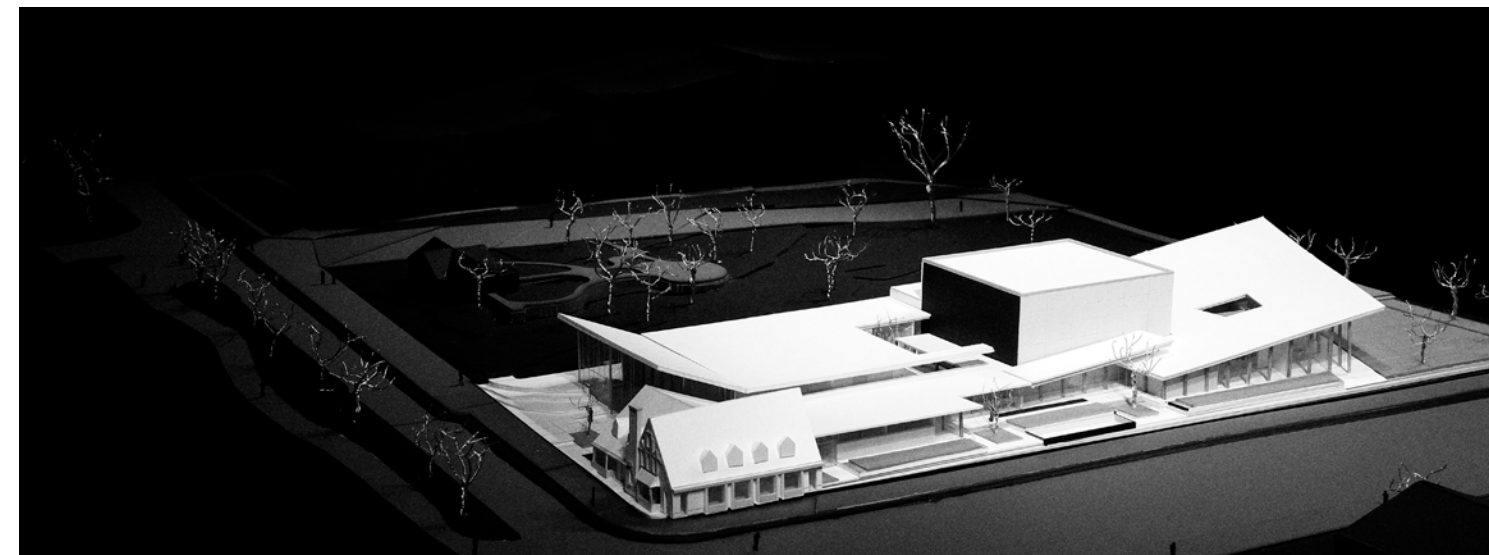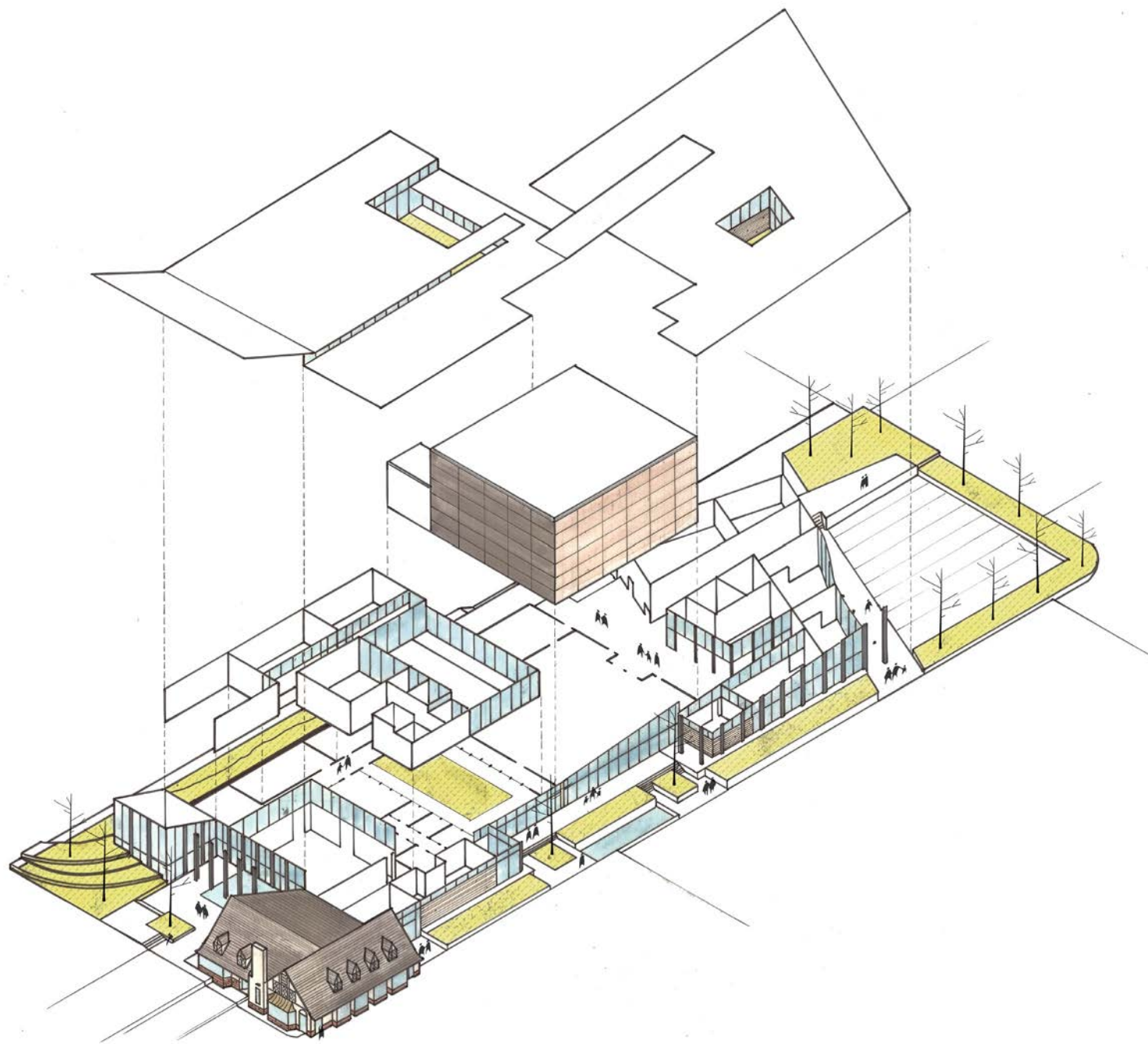

elevation of rockwell hall, typical example of front campus classicism

sample elevation scheme

historic "tudor "starbucks building | reused and reintegrated into design
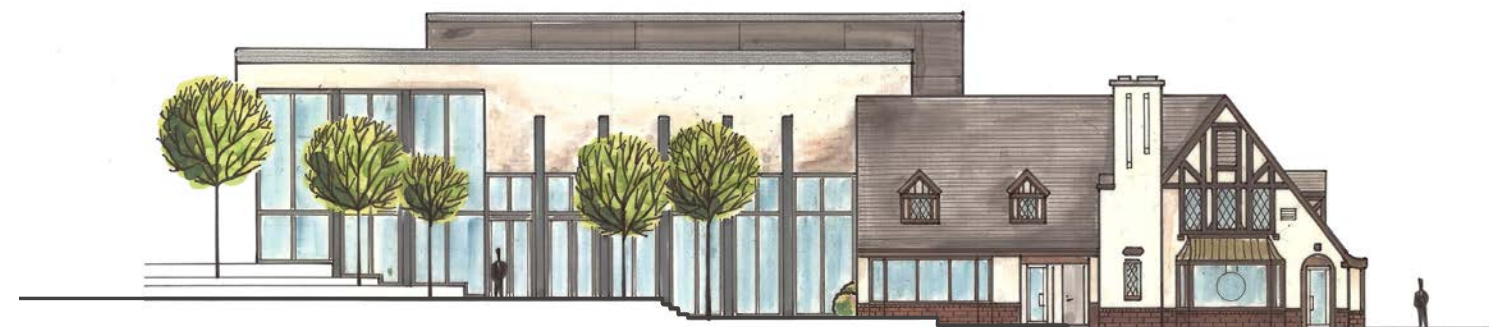
left: axon | above: model photographs

east elevation

north elevation

south elevation

west elevation

5.

"il-muro"

spring 2019   **prof. Andrea Ponsi**
KSU florence | studio 3A [abroad] design studio
featured: "best overall projects of 2019"

florence, italy   right: exterior perspective night | rhino 3d + illustrator vector tracing + photoshop

Founded in 1321, and among some of the oldest universities in the world, the University of Florence holds an important place in the academic life of its namesake city. In a city that strives to preserve its Renaissance character, this project calls for an addition to its humanities library located off Piazza Brunelleschi [named for architect Filippo Brunelleschi who designed the octagonal church in the square, he was also the architect of the cathedral of Florence's famous dome]. The piazza consists of a former church, now used by the university for offices, the library entrance building, a small tree-filled walkway to the cloister entrance, and an old classroom addition that for the purposes of the project is assumed demolished. The program is that of a student center complex, within contained, a retail bookstore, study hall, gallery, student lounges, a large multipurpose auditorium, small lecture hall, and an attached cafe | espresso bar. At the moment, the piazza is used predominantly as a parking lot for the library and surrounding apartments and buildings, underutilized and somewhat decrepit this project seeks to breathe new life in the area and create a contemporary face in a city rich in history. The challenges of the project being how to create a modern building but also relate itself to its context without seeming out of place.

interior "cloister" | courtyard

"il muro" | "the wall"

*florence, italy*   program : *student center + cafe + lecture hall*

"Il Muro" derives its name from the precedent that many of Florence's larger palazzos + civic buildings consist of interior courtyards and cloisters, hidden from the public by imposing, protective street facades. These "urban castles" typically consist of a thick stone facade, with much of the important program placed on the perimeter allowing for the most daylight possible, with inward-facing courtyard opposite. From these buildings came the inspiration for the overall form of the project. The exterior is faced with local "Pietra-forte" stone, a similar stone is used throughout the city for large grand civic buildings. Utilizing a grasshopper script to randomly stagger the course of the stones, it also allowed for different textures, finishes, and depths to add interest and soften what would otherwise be a large blank wall. Upon passing through the bookstore entrance into the gallery beyond one enters into the "cloister" an interior courtyard space surrounded by the building providing refuge from the busy street beyond. During the daytime when it is populated by students the courtyard is meant to be open to the street and at night, when classes are over for the day large gates close off the courtyard to prevent loitering/ vandalism. On the eastern wall, the espresso bar acts as a mass thrust into the wall. With large glazed walls that can be slid open the bar allows for customer flow either out from the building or into the courtyard during periods of fair weather. Programatically, the first floor acts as a public space while the second is more private and reserved for students, with ample study spaces and lounge seating.
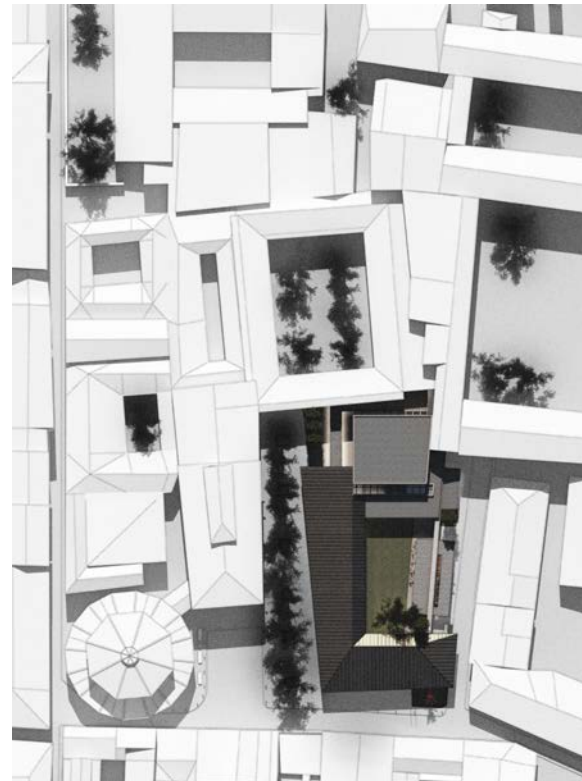
general site plan | scale: n/a

espresso "bar" | cafe [operable *walls shown in the "open" position*]
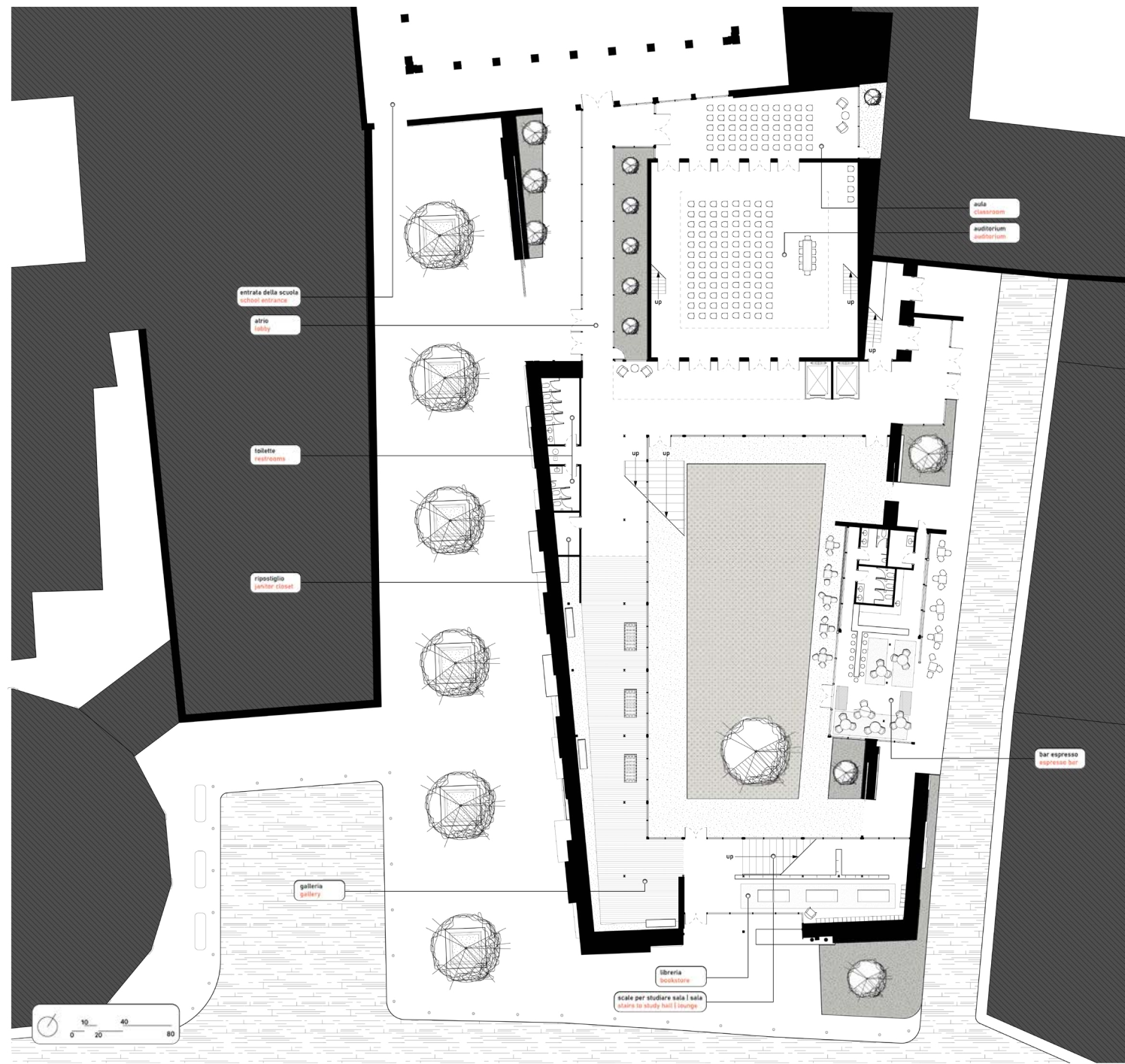
ground floor plan

bookstore

art gallery

2nd floor study area

evening axonometric view [rhino 3d + vray + photoshop]

6.
commercial artifact

fall 2019   **prof. Jean Jaminet**
kent CAED | 4A design studio
"dirty realism studio"

savannah, georgia

right: facade model detail | rhino3d + laser cutter + 3d printing

With a focus on what Jesus Vasallo calls "Dirty Realism" this studio investigates architecture's relation to the digital image, and it's lack of restraint in producing disposable cultural imagery. The studio seeks out the "poor" in terms of quality of image in our built environment, not poor in terms of size or provincial nature, but poor as due to a lack of higher formal or aesthetic intentions. Our task was to seek out the mundane, the banal, the unfinished, the not-quite-right, and reinterpret them; separating them from their context and placing them into a new sphere of associations. Similar to artist Anastasia Savinova's collages of building facade combinations the quality of these facades is an example of "poor image quality" in their disobedience to architectural syntax; yet they still simulate coherence by erasing seams in some instances and creating new ones through new unexpected connections between disparate elements. Utilizing these ideas the studio aimed to investigate historical styles, contemporary architectural photography, and digital image-making. We began with a 4-week project to design an apartment building on historic Broughton Street, one of the city's major commercial thoroughfares, The facade was developed through a series of two-dimensional image-making techniques, which were then transferred digitally to 3D.
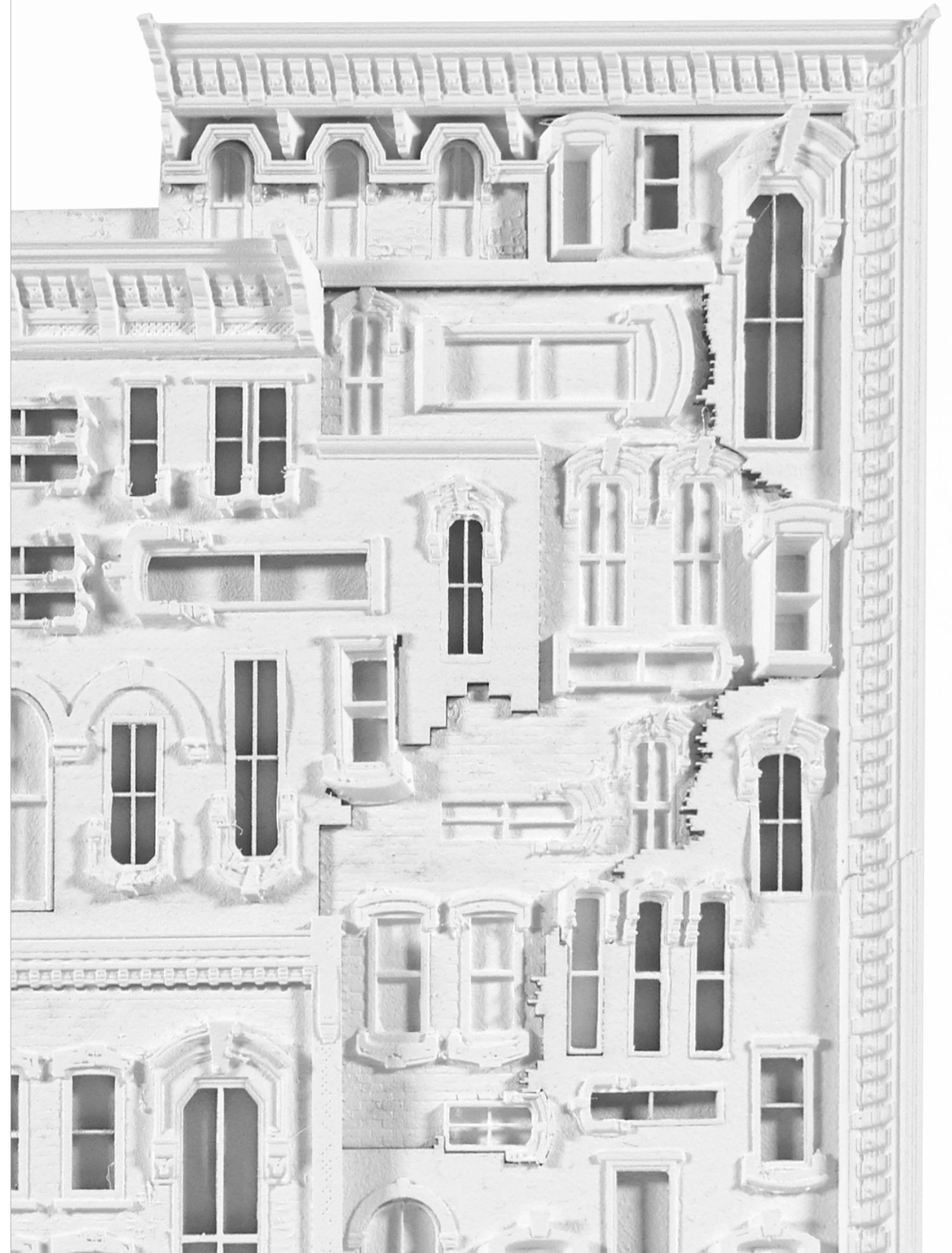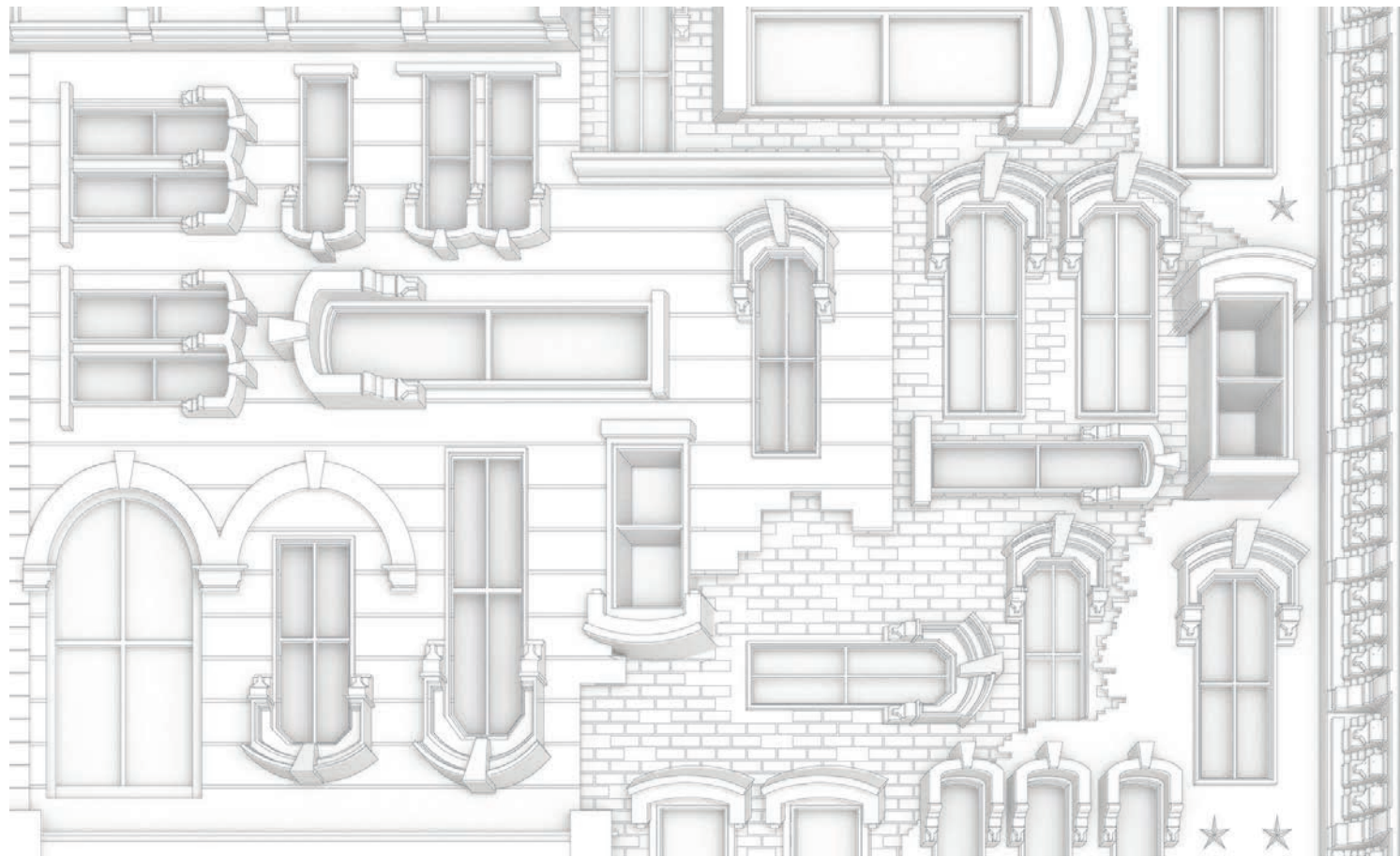
facade 3d rendering

commercial artifact
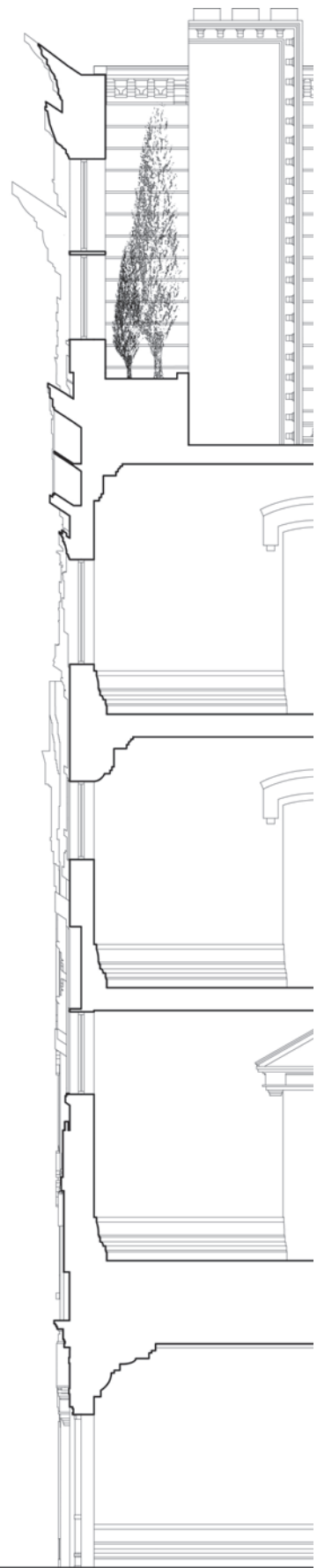
savannah, georgia   program : *apartment house*

"commercial artifact" seeks to investigate an architectural typology largely ignored, yet highly prevalent in our built environment. The mid-19th-20th century storefront as typified by almost every small town in America, this "everyday" architecture, seemingly identical in each instance exhibit an inherent set of rules for their formulation; an architectural syntax, existing from town to town and state to state, and due to its widespread nature there begins to be a misappropriation from place to place that results in slight variances of "image" between them that ultimately removes them from their original context. Like curated artifacts in a museum, here the mundane facade is plundered for its architectural elements and recontextualized into a residual digital image. An "untrue" yet alluringly realistic image that by nature begins to instill doubt into the viewer as they see elements in disobedience to their typical pre-established role. By exploiting the subtle associations found we can begin to generate new typologies through the re-articulation of these differences, creating the new image seen at the right. The collage, curated from individual pieces purged from the photographic series seen here reuses common elements such as cornices, window hoods, iron tie covers, window frames, doors, and other elements overlaid with faded signage paying homage to the commercial roles these facades once played. From the photo collage a 3D model was created, using these normal floor plans for the apartment units, ground floor, and roof garden the photo collage | 3d model was augmented creating a conceptual floor plan & sections, again drawing from the individual architectural artifacts to influence formal design within.
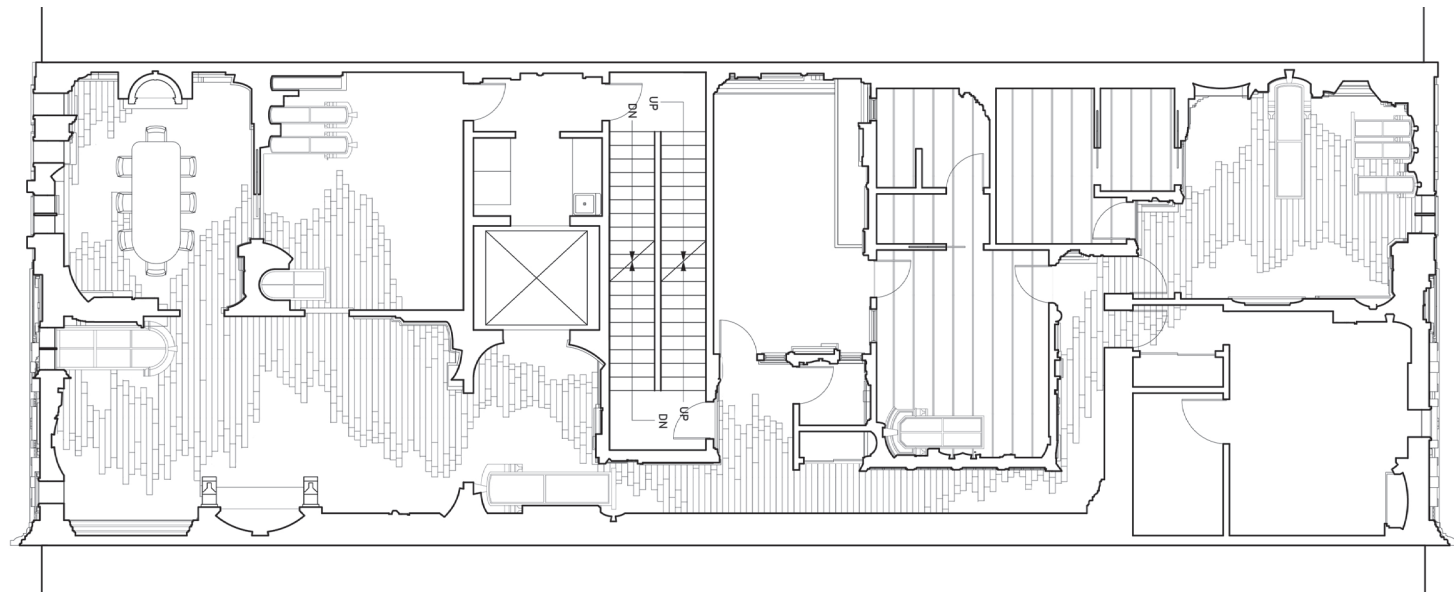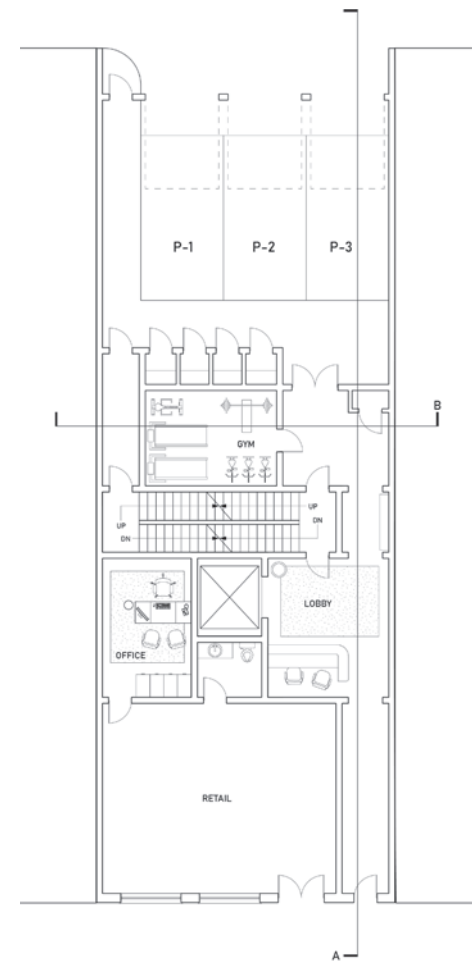

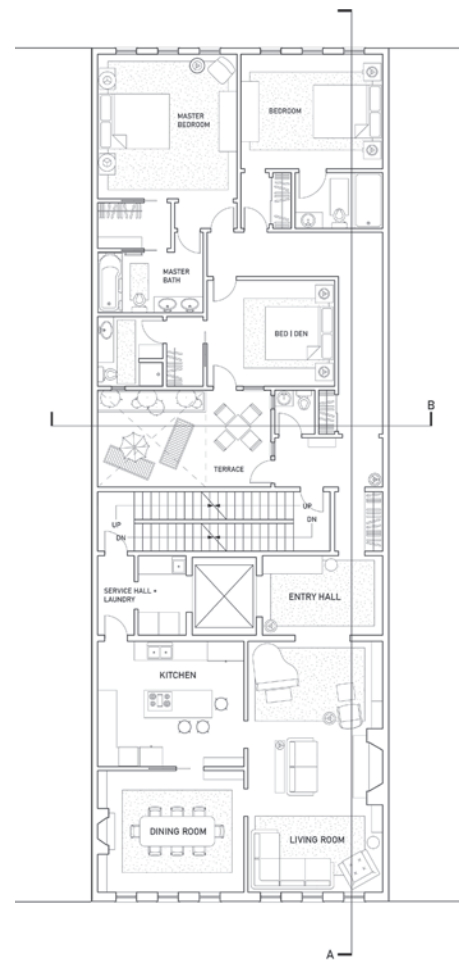photo collage series
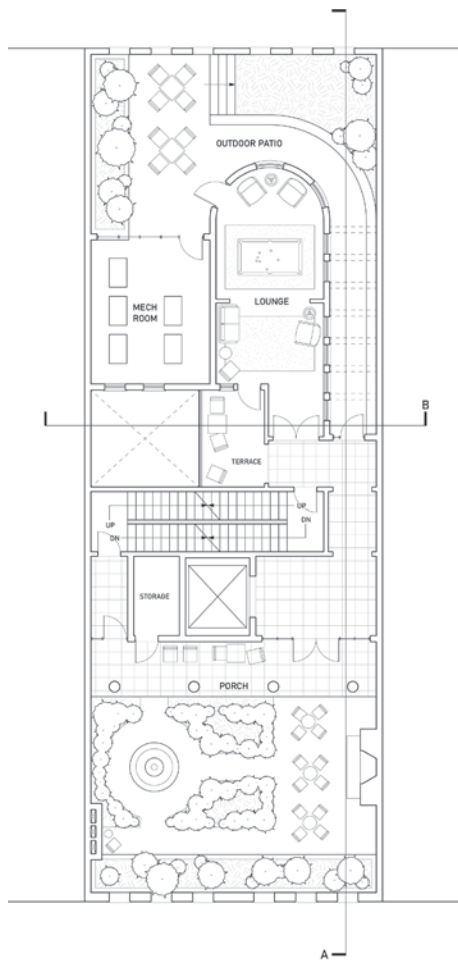
detail facade section

central atrium section

conceptual floor plan

P-1 P-2 P-3

GYM

OFFICE

LOBBY

RETAIL

ground floor plan

MASTER BEDROOM

BEDROOM

MASTER BATH

BED | DEN

TERRACE

SERVICE HALL + LAUNDRY

ENTRY HALL

KITCHEN

DINING ROOM

LIVING ROOM

typical apt. plan

OUTDOOR PATIO

MECH ROOM

LOUNGE

TERRACE

STORAGE

PORCH

roof garden

7.

[ruin]ed.

summer 2020

competition
Bee Breeders Vale de Moses Meditation Cabin Competition
in collaboration with Jonathan Bonezzi

vale de moses, portugal

right: exterior rendering | rhino 3d + vray + photoshop

"If the isolated ruin, made picturesque by its place in the landscape and the accommodation it seems to have reached with encroaching nature {...} has equally been an object for ruin lust."
   - Brian Dillon Ruin Lust

The concept of the ruin in the landscape has been a predominant motif since the age of the Romans and the Greeks. However, in contemporary architectural discourse, and the public as a whole, there has been a resurgence for the sublime; the picturesque depictions of ruins that were once antiquated and associated with decay, because become symbols for the preservation and balance of the natural/synthetic worlds. This is largely due to the allure of the unknowable qualities that are inherent to the ruin. Their ability to be strange objects in the landscape provokes our imaginations to further uncover these mysterious objects. In this context, we looked to utilize these ideas, and more predominantly the sublime, picturesque image of the ruin to evoke a modern-day reconstruction. A truly strange object, simultaneously old and new, built and decaying, clean and irresolute. [ruin]ed is a precarious primitive perched on or in the Portuguese landscape.

[ruin]ed.

*vale de moses,
portugal*

program : meditation cabin

The project looked to utilize digital and traditional techniques in its design and construction. In the conception and creation of the ceramic tiled facade, inspiration was found in the traditional blue tiled facades native to Portugal, here with cabin adorned with a digitally irresolute; a modern interpretation of the azulejos facades found on many older buildings throughout the country. Combined with a contemporary SIP panel construction, water reclamation, and harvesting, solar energy systems, low voltage lighting, clever daylighting techniques, and passive cooling techniques, this mysterious ruin is both old and new at once. A paradoxical object, sitting in the landscape, aimed at inviting and evoking the curiosity of onlookers, enticing them to become visitors.
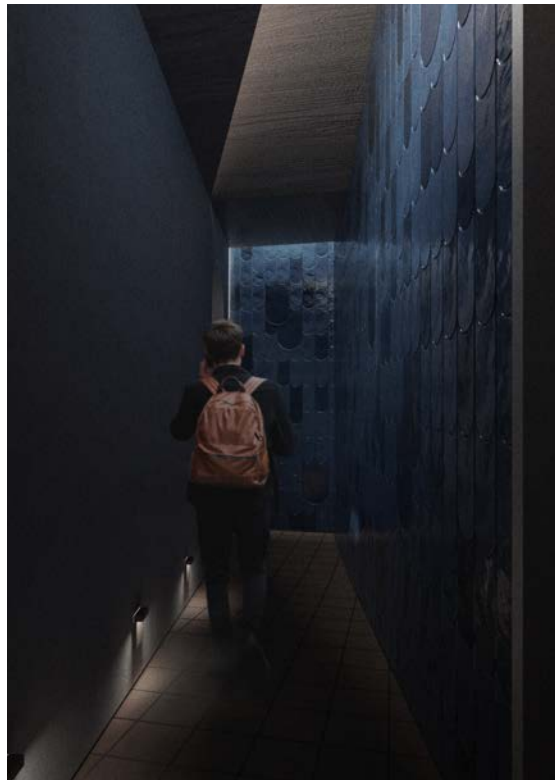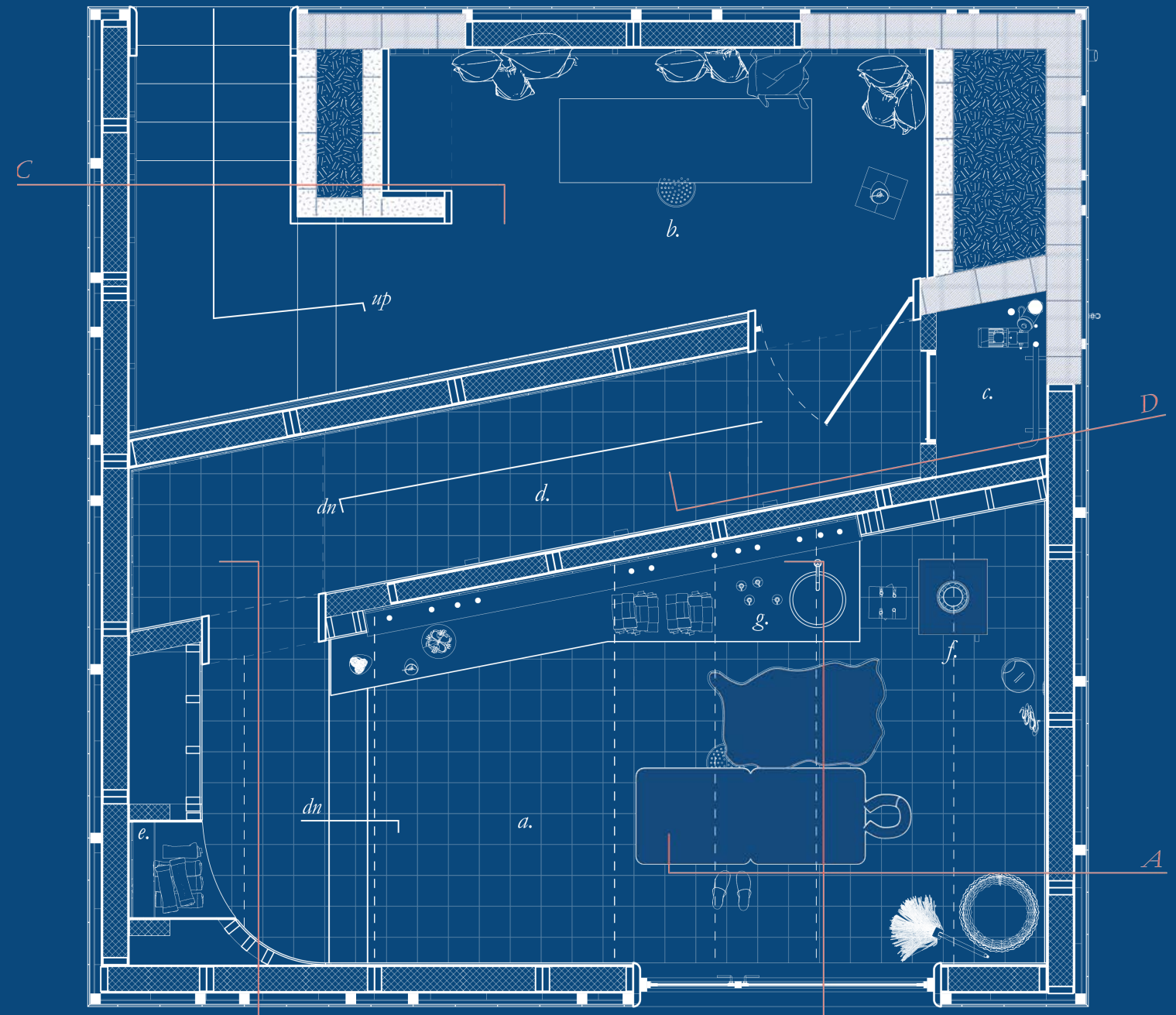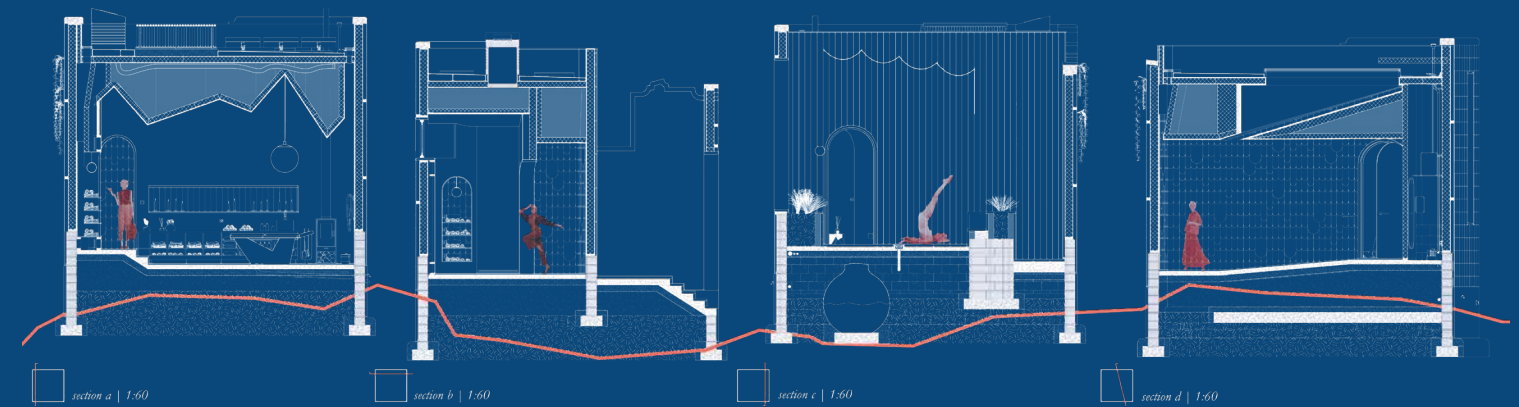

interior : entrance hallway
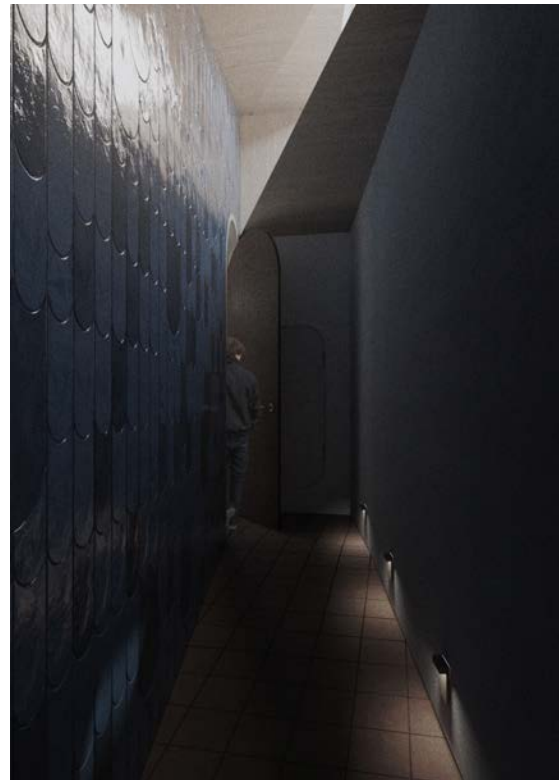
interior : entrance hallway facing entrance

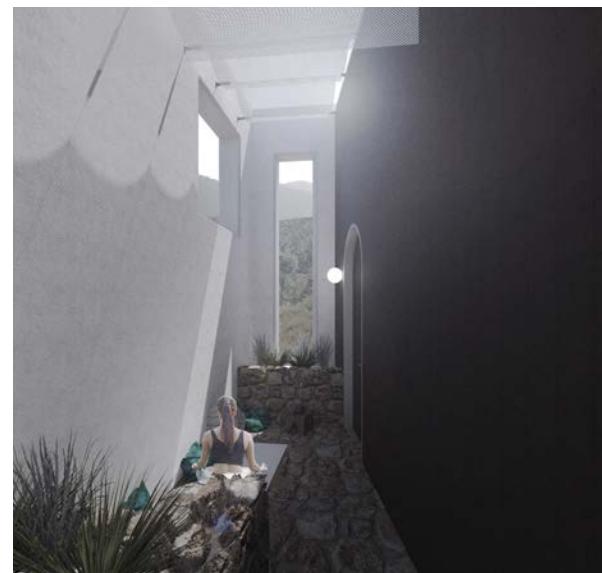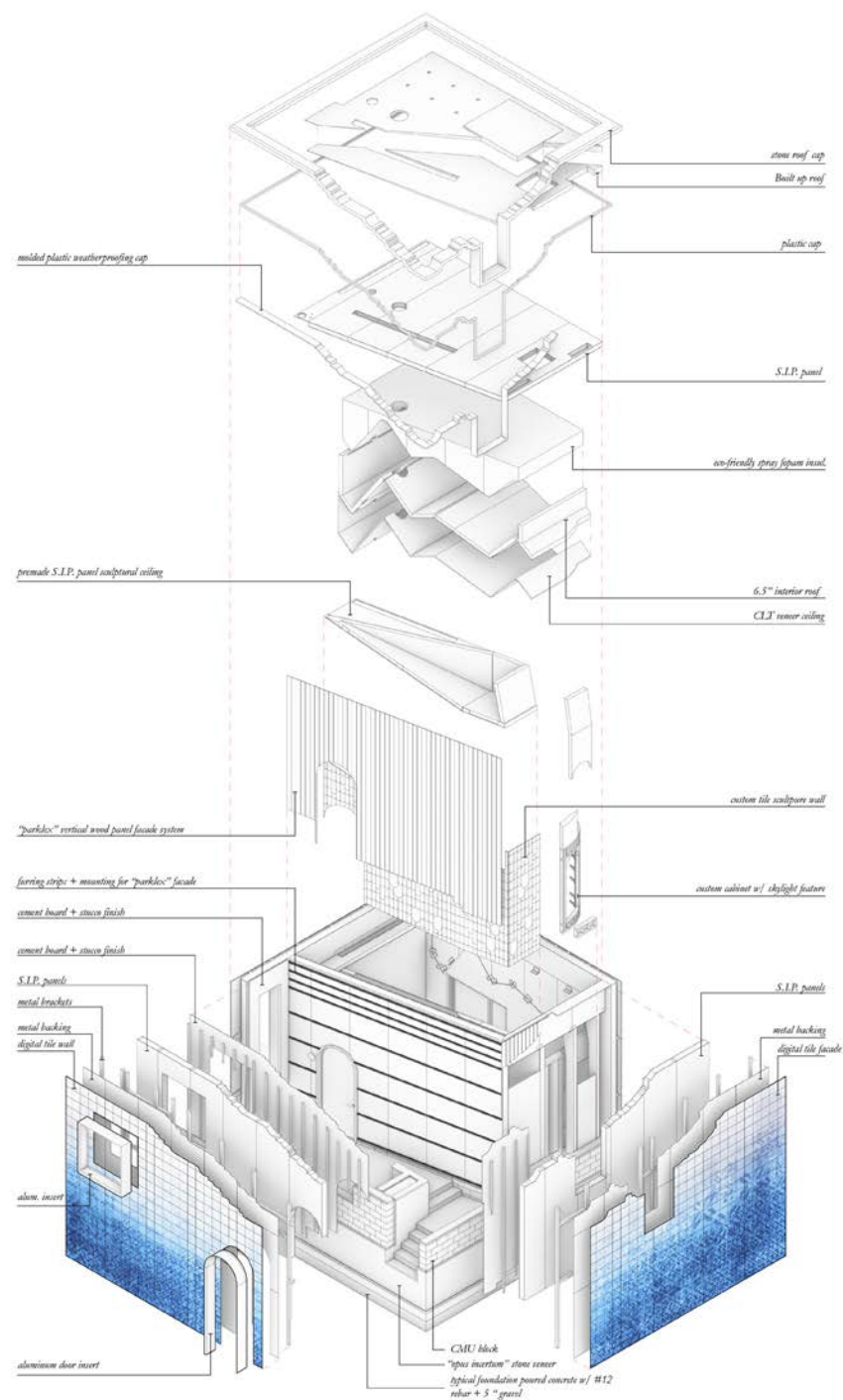exterior : digital collaged "irresolute" ceramic tile facade

plan | 1:30

section a | 1:60   section b | 1:60   section c | 1:60   section d | 1:60

Labels on exploded axonometric (right side from top):
stone roof cap
built up roof
plastic cap
molded plastic weatherproofing cap
S.I.P. panel
eco-friendly spray foam insul.
6.5" interior roof
CLT veneer ceiling
custom tile sculpture wall
custom cabinet w/ skylight feature
S.I.P. panels
metal backing digital tile facade

Labels (left side):
premade S.I.P. panel sculptural ceiling
"parklex" vertical wood panel facade system
furring strips + mounting for "parklex" facade
cement board + stucco finish
cement board + stucco finish
S.I.P. panels
metal brackets
metal backing digital tile wall
alum. insert
aluminum door insert
CMU block
"opus incertum" stone veneer
typical foundation poured concrete w/ #12 rebar + 5" gravel


exterior : outdoor yoga space

interior : massage room

interior : massage room

Constructed with the idea of three sequential spaces, the ruin invites one into its courtyard, where the visitor encounters a dark mysterious monumental surface punctured only by the small perfectly "human" sized door. This introduces the interior mass, a UFO-like "mass" of dark wood, contained within the "crumbling" exterior. Through its portal, a narrow hall leads one through a darkened corridor, lit only by the light of an indeterminate nature, and terminating in a secluded, bright space for meditation and massage. Lit by a large window with views looking out upon the mountainous landscape and from above from various cove skylights, this creates an atmosphere of serenity and peace, a perfect setting for the reflective and calming effects of both meditation and massage.
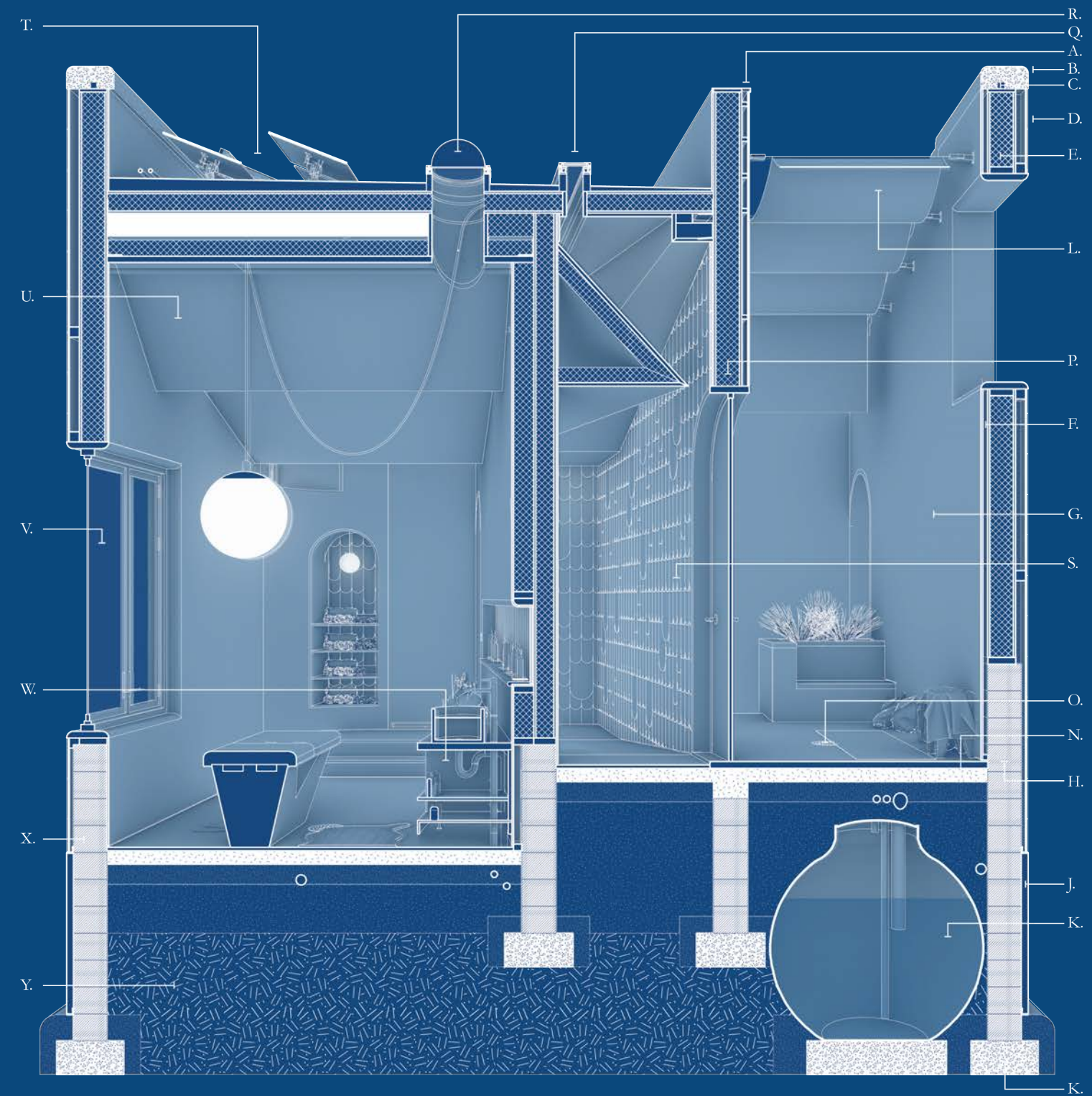
A. stone cap
B. molded plastic weather proofing cap
C. facade system
     + digital tile pattern +
     1/4" metal backing on
     hangar strips
D. typical 6.5" R-30 S.I.P. panel w/ eco foam insul.
E. aluminum casement
F. stucco finish on 1/2" cement board

G. stucco finish on 1/2" cement board
H. 10" CMU foundation w/ #10 rebar @ 16" O.C.
J. opus incertum 7" stone veneer. locally sourced
K. 500 gallon rainwater/ water reclemation tank
L. sunshading
M. typical foundation, poured concrete w/ 3 #12 rebar + 5" gravel

N. 9" concrete slab w/ turn down edge + cont. vap. barrier
O. floor drain
P. vertical "Parklex" exterior wood paneling
Q. aluminum parapet cap
R. daylight systems w/ double glazing
S. irresolute drip tile (to be installed by local craftspersons)
T. solar panels + solar water heating system

U. suspended interior roof vault w/ above blown in eco-friendly insul.
V. double glazed high-e casement window
W. custom cabinetrty w/ sink basin
X. opus incertum exterior finish w/ waterproofing up to grade

8.

vanishing monumentality

spring 2020   **prof. Steven Rugare**
kent CAED | seminar
*"architecture of worlds fairs"*
outlook tower | maquette project

"siteless"

right: facade elevation detail | rhino3d + grasshopper + laser engraver + hand modeling

Patrick Geddes (1854-1932) was a Scottish biologist and an avid observer of the expositions of his time, which he saw as unique vehicles for educating the public about the interconnectedness of natural, cultural, and technological systems. His interest in civic education led him to engage in a number of planning exercises. One of the educational devices he realized was the Outlook Tower. Geddes purchased an existing building on a hilltop in Edinburgh and converted it into an apparatus for civic education in urban and regional planning. A visit to the Outlook Tower would begin with the existing rooftop camera obscura and its surrounding balcony, which together provide a view of the city and its natural context. For Geddes the Outlook Tower was not just a display of information, it was a didactic apparatus that brought together disparate scales of information in a systematic way. Project Objective: The Outlook Tower building is the result of numerous additions and remodelings by various owners, including the original promoter of the camera obscura. Its suitability to Geddes' concept derived only from its location and the fact that the rooftop was accessible. The challenge for this project was to propose a built form that supports—or even amplifies and extends—the basic program of the "Outlook Tower".
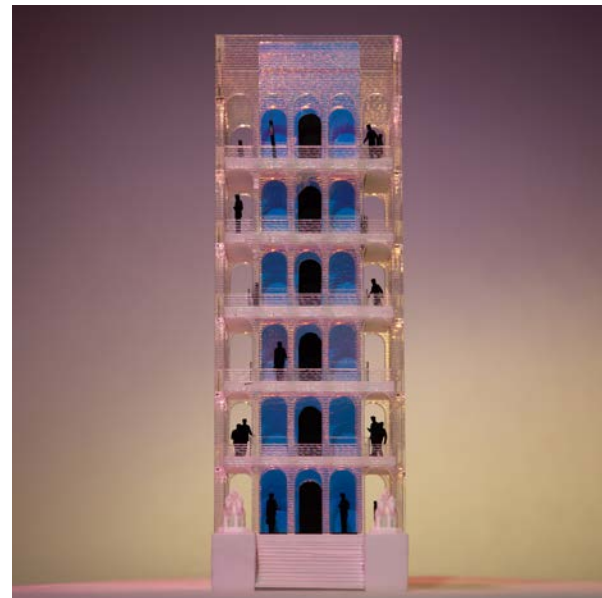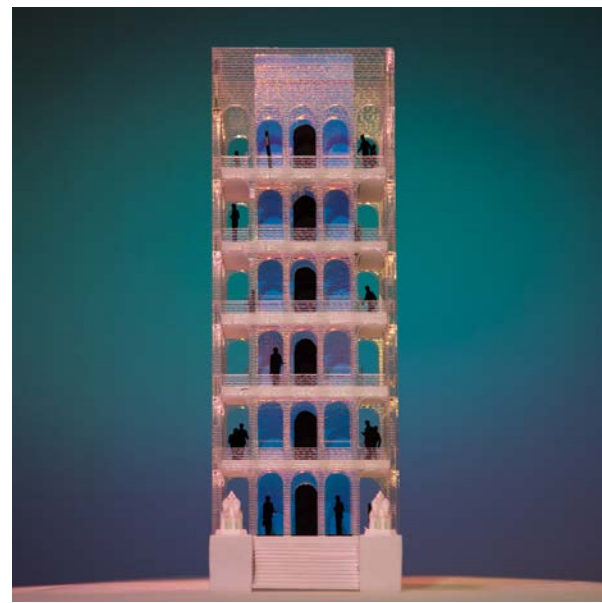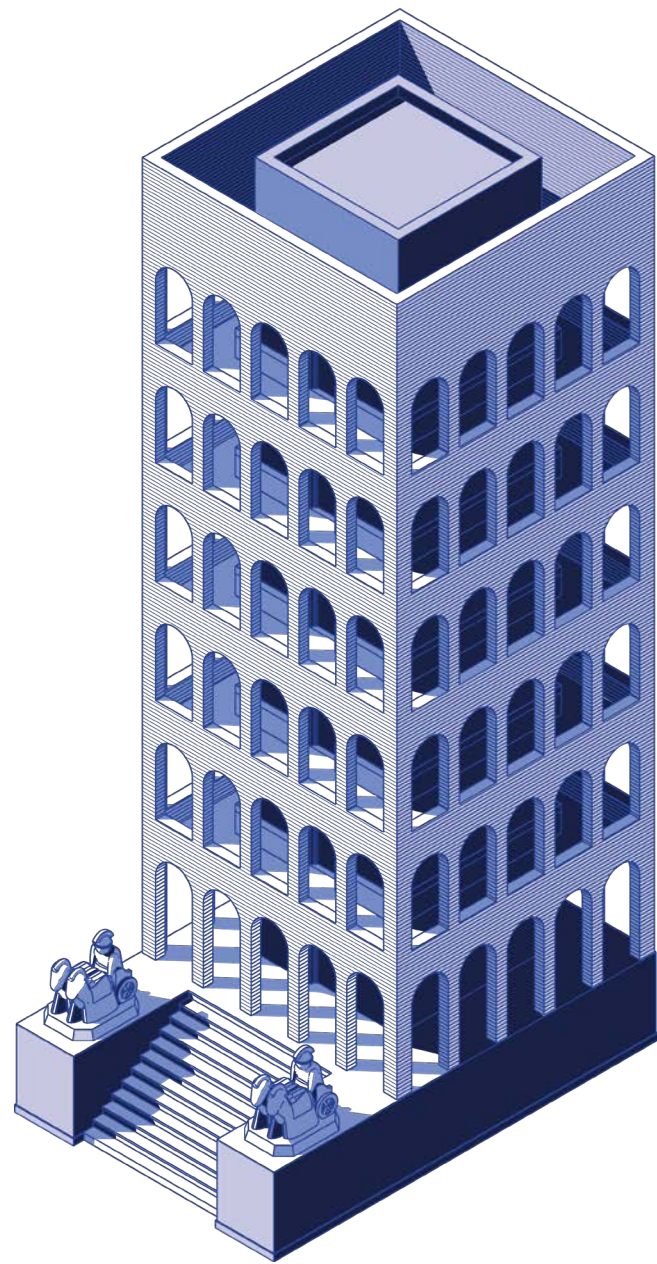
"vanishing monumentality"

siteless | observation tower   program : *observation tower*

w/ Jonathan Bonezzi

"vanishing monumentality" looks to appropriate ideas from Geddes's idea of the outlook tower as "the found" and "the obscured", and create a new contextual relationship between the "Palace of Roman Civilization" from the unfinished world's fair of 1942 and contemporary ideas about material, visual image and the ethereal. The new tower contains two didactic forms; the not-quite "there" shell of the exterior, and the "ethereal" materiality of its inner core. In opposition to the Palace which acted as an oppressive object when viewed from its exterior, "vanishing monumentality" looks to invite the guest to explore the "vanishing" qualities of its exterior and the constantly changing ethereal qualities of the interior core. The adaption to modern contemporary image–making ideas and materiality expands on Geddes's goals of civic engagement and exemplifies modern-day technology. In doing so, the tower becomes a central point for engagement in its context, yet also one of a distorted urban context, due to its situation above the ground plane allowing for its surroundings to be reflected onto the surfaces of the tower; in essence vanishing.

9.
galleries

2019 - 2020   advisor : **prof. Jean Jaminet**
kent CAED | armstrong gallery
gallery construction + installation
in collaboration with Jonathan Bonezzi

kent, ohio

Located within the Kent State College of Architecture and Environmental Design's main lobby the Lawrence Armstrong gallery constantly features an ever-changing assortment of student and faculty projects, site-specific installations, traveling exhibitions, design competitions, and other curated events that expand the CAED's audiences and partnerships. It provides a provocative public forum for design discourse and dissemination. These exhibitions displayed here represent a collection of exhibitions installed during the time that I was assisting with the gallery, working with a team of volunteers, aiding with the design of graphics for visiting exhibitors, printing + installation of vinyl graphics and images, full buildouts, and construction, unloading and arranging of materials, lighting set up and design, wall repair + painting, the coordinating of volunteers, and distribution of work. Most importantly from this experience came the privilege of one-on-one interactions with the designers and exhibitors generating valuable conversations and lasting connections all while producing and installing visually interesting and thought-provoking exhibitions for the student body to benefit from.
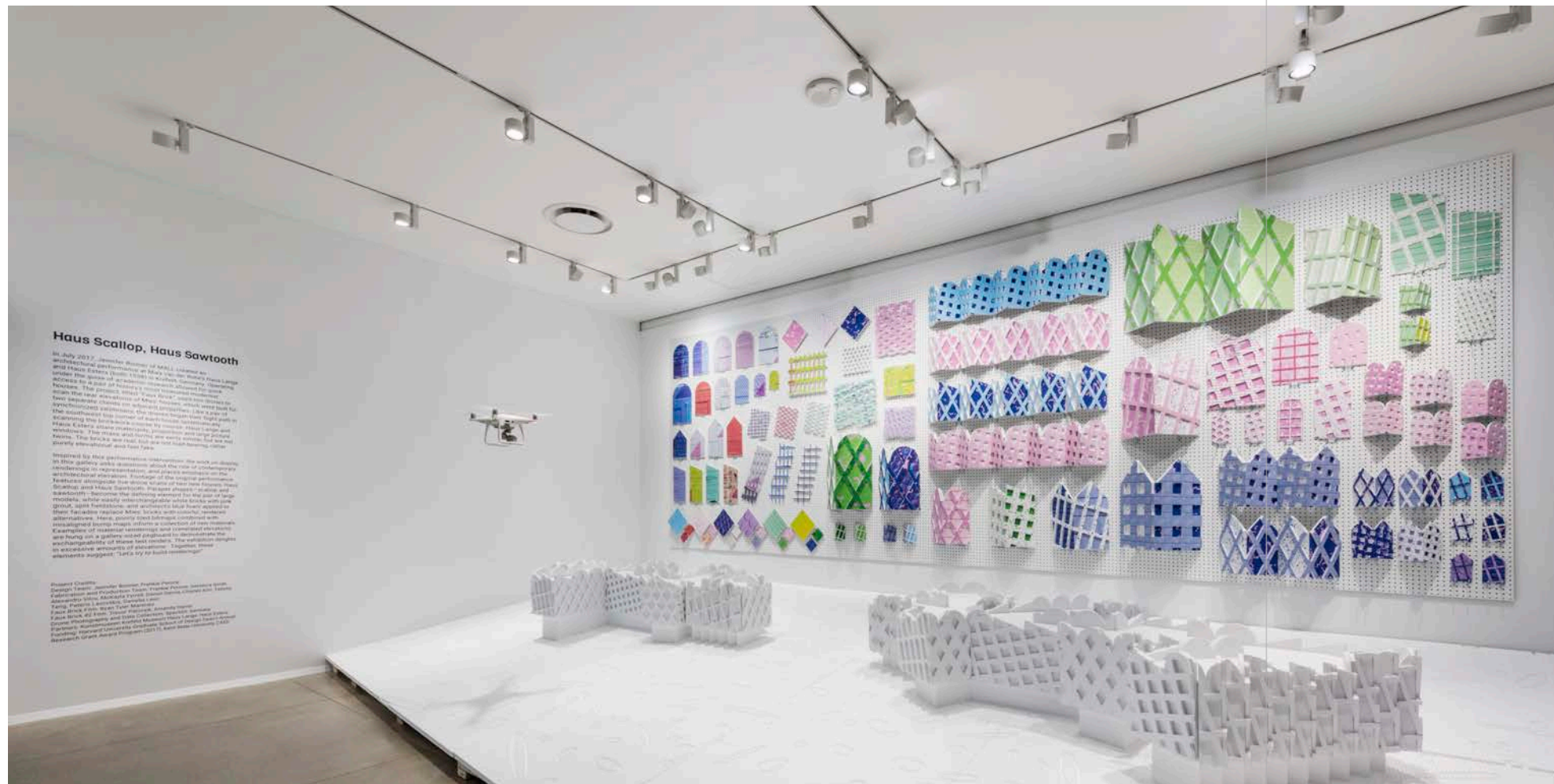
"haus sawtooth + haus scallop" | photos: Field studio

CLOUD~ING
A/P Practice

"cloud-ing" | photos: A/P practice

"cloud-ing"

role: [installed graphics + models]

maya alam + daniele profeta

"Cloud-ing: [verb] to make or become less clear or transparent. Often used to refer to a state of sensory fog, clouding the awareness of oneself and of the environment. In this exhibition, it becomes an operative tool to inhabit the relationships between the materialities, and the digitally mediated environments of our everyday-life. Today imaging technologies are placing points as central elements in the construction of our contemporary visual language, transforming ever-growing datasets of partial images in three-dimensional machine-readable survey models. This exhibition leverages the ephemeral biproducts of scanning technologies to explore 3 discarded sites, across 3 basic building materials with 3 elemental form-making strategies. They are developed accelerating the heterogeneous, often contradictory set of evidences of their context, weaving technology and culture into new classifications of form, suggesting inclusive aesthetics to open up venues of engagement outside of a rigid disciplinary conversation."

"haus sawtooth + haus scallop"

role: [installed pegboard, models + tvs]

jennifer bonner

"Faux Brick, used drones to scan the rear elevations of identical Mies houses. The drones began their flight path scanning the brickwork course by course. Inspired by this performative intervention, the work on display in the gallery asks questions about the role of contemporary renderings in representation, and places emphasis on the architectural elevation. Footage of the original performance features alongside live drone scans of two new houses, Haus Scallop and Haus Sawtooth. Parapet shapes—scallop and sawtooth—become the defining element for the pair of large models, while easily interchangeable white bricks with pink grout, split fieldstone, and architect's blue foam applied to their facades replace Mies' bricks with colorful, rendered alternatives. Examples of material renderings and crenelated elevations are hung on a gallery-sized pegboard to demonstrate the exchangeability of these test renders. The exhibition delights in excessive amounts of elevations. Together, these elements suggest: "Let's try to build renderings!""
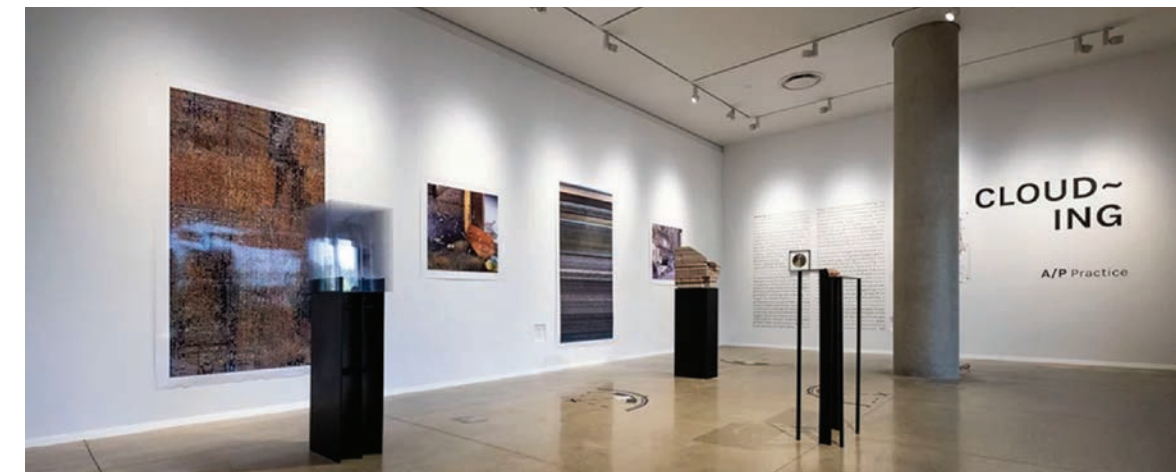
"some walls from unbuilt houses"

role: [framed walls + arranged lighting]

clark thenhaus

"Some Walls From Unbuilt Houses is an installation of full – or nearly full – scale wood-framed walls biopsied from houses designed by Endemic Architecture from between 2016 to 2020. These biopsied walls from the unbuilt houses were re-composed in the gallery as an enfilade oscillating visitor's experience from occupying finished rooms to moving within the pockets, or pochè, between them. In other words, visitors continuously move between and through finished rooms and circulatory pochè while simultaneously looking through and across an enfilade of variegated rooms and materials. In some cases, walls reveal diorama-like scenes displaying artifacts from the labor involved in constructing the walls. In other instances, stud piles are found on the floor, suggesting the space of the gallery is a site of ongoing construction. Plan drawings from which the curled walls originate are found tucked into nooks and crannies, enticing visitors to bend down, peer up, look behind, through, and into the walls in search of more layers or spaces."

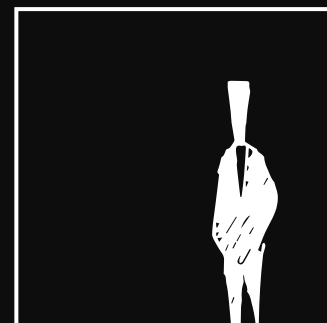"some walls from unbuilt houses" | photos: Jonathan Bonezzi

thank you

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⊙ @ryan.lane_arch

RYAN LANE vol. 1.

summer 2020 collective works